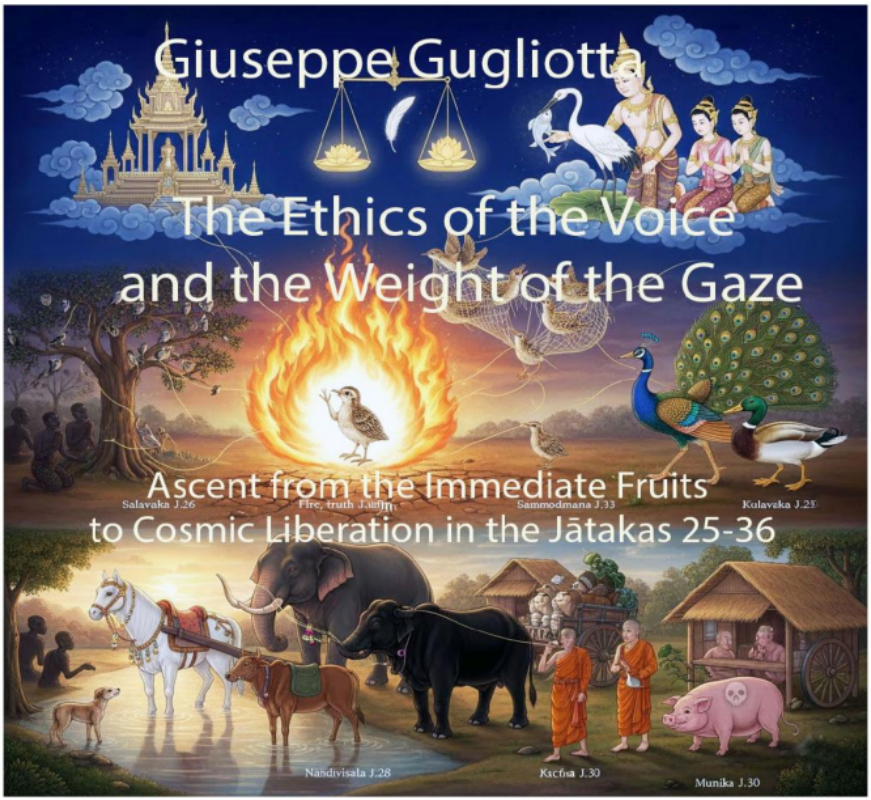
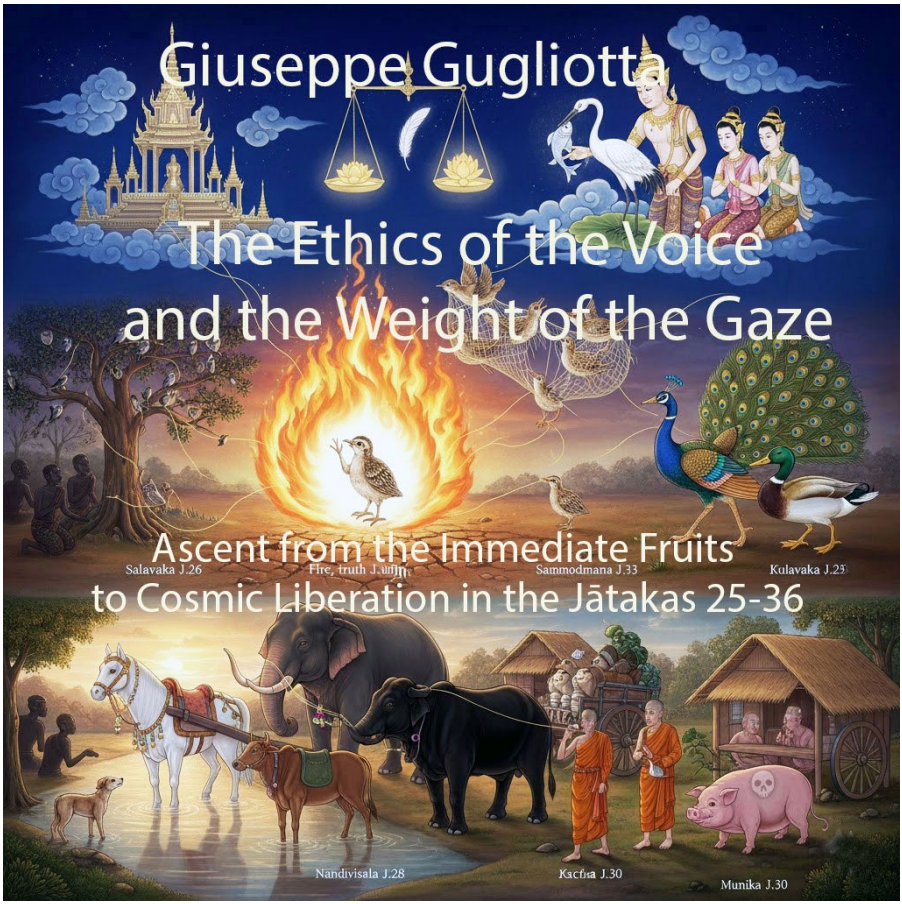

Giuseppe Gugliotta
The Ethics of the Voice
and the Weight of the Gaze
Ascent from the Immediate Fruits
to Cosmic Liberation in the Jātakas 25-36
Salavaka J.26
Sammodmana J.33
Kulavaka J.25
Nandivisala J.28
Kaccha J.30
Munika J.30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Munika J.30

The Ethics of the Voice and the Weight of the Gaze

Ascent from the Immediate Fruits to Cosmic Liberation in the Jātakas 25-36

Waters that remember, flames that recede in front of a small truth.

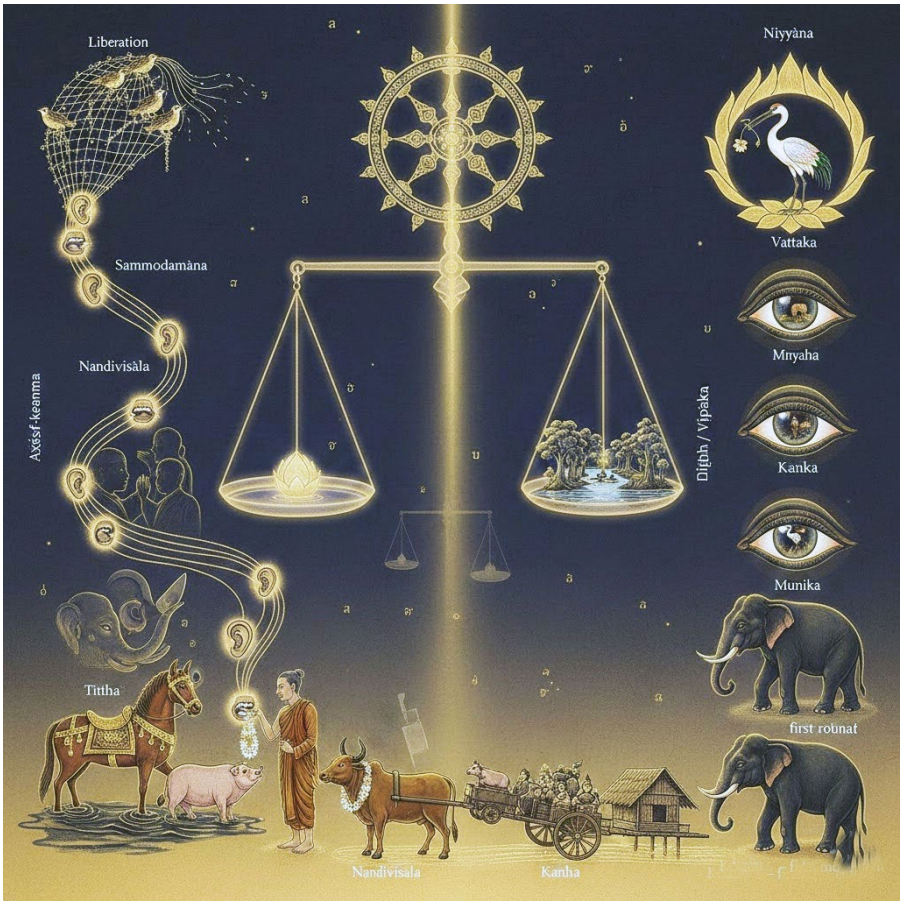
Golden threads weave the cry of the friendly ox, the rejection of the horse, the whisper of thieves in the elephant's ear.

In the center, a quail holds the fire with only one leg.

Above, the god who was man stretches out his hand towards a crane that does not swallow the fish.

And in the air, suspended, a scale: a feather, a flower, the balance of the world.

Introduction



The two images:

A balance suspended between heaven and earth:

in one dish a syllable, in the other a forest.

Left: golden threads weave the friendly cry, the rejection of impure water,

the whisper of thieves and monks in the giant's ear.

A web of sounds lifts the quails – already a thread is fraying.

Right: eyes that open like flowers.

The envy of the ox for the pig – behind, a knife waiting.

The ox that traces golden furrows for its poor lady.

The untouchable man under the elephant's suspended foot.

The quail that with one leg bends the flames into a lotus.

Above, where the two rivers join,

A wheel turns: in its spokes, twelve stories.

In the center, the god who was man extends his hand

towards a crane holding a live fish.

From the mouth of the fish – a small lotus.

Midnight blue background, ancient letters fall like stars.

This is the map of a learning consciousness

to weigh the world in a word.

The Jātakas (25-36) form a cohesive cycle. Analyzing the plots, two main axes emerge that often coincide:

1. The word (and listening) as an ethical or unethical act.

2. Right view (Kamma/vipāka) as the ability to see cause and effect.

These two axes are convergent: the word is the most immediate action (Kamma) and its fruit (vipāka) is often immediate.

The growing scale of responsibility and ethical awareness starts from the physical/external effects up to inner liberation and cosmic law.

The Jātakas are not mere moral fables, but narrative experiments in the law of causality. In these 12 stories, the real protagonist is not the animal, but the quality of the act (kamma) and the quality of consciousness (viññāṇa).

Procedure by levels:

1. The magical power of the word (from the dirty water of TITTHA to the blessing of NANDIVISĀLA): We will show how the word is the subtlest and most powerful kamma.

2. The long gaze and the right vision (MUṆIKA, KAṆHA, KULĀVAKA): Envy arises from short-sightedness. Wisdom is to see the end of history.

3. The Sovereignty of Being Pure (VAṬṬAKA): The Act of Truth is proof that morality is stronger than fire.

4. Unity and the Fall (SAMMODAMĀNA, SAKUṆA): Salvation is in concord, but concord lasts as long as the right word lasts. As soon as you insult each other, the net falls.

5. Apotheosis: The cycle of KULĀVAKA (31) as summa: injustice suffered, passive virtue, divine rebirth, and finally the duty of the awakened to return to teach*. The swan-wife who does not eat the live fish is the symbol of liberation from the birth cycle: she refuses the prey, refuses to be satisfied with the suffering of others.

Ladder and Analysis of Coax Paths

Axis A – THE WORD THAT HURTS AND THE WORD THAT HEALS (Brute force of the voice) Increasing value: from instinctive reaction to conscious intention.

From instinctive reaction to conscious intention: the weight of air when it is crossed by sense 1. Image Description

The image is a unitary vertical triptych, conceived in a style that blends symbolic realism and influences of classical Indian miniature. The entire composition is a single visual narrative that embodies Axis A, explicitly titled "THE WORD THAT HURTS AND THE WORD THAT HEALS / Brute force of the voice".

The image is divided into three horizontal registers, one for each level. Each panel is imbued with a specific atmospheric and chromatic quality, which visually translates the concept of "brute force of the voice" – not as violence, but as the physical, almost tactile power of articulate sound.

- Left Panel (Level 1)

Earthy tones, diffused and matte light. A noble horse, with a shiny coat, escapes with haughty disgust from

a watering hole. The water is still rippled: a gaunt nag moves away. There is no word, but the environment is impregnated. The matter is already marked by a presence. The animal instinct perceives an invisible contamination. It is "brute force" in its latent state.

- Center Panel (Level 2)

An elephant dominates the scene, split in two by a diagonal of light. On the left, shadows and sharp faces

of thieves whisper: the trunk wraps itself taut, the eye lights up with ferocity. On the right, wise men in ochre cassocks speak with folded hands: the elephant's ear opens, the body calms down. The word is brute force that enters through the ear canal and transforms the flesh. Sound is matter that poisons or heals.

- Right Panel (Level 3)

Amber and warm light. A mighty ox, yoked to carts full of stones, climbs a slope. A farmer places a hand on

his side and says a word. The word "Mithras" (Friend) comes out of his mouth like letters of glowing gold, visible waves crashing on the chains. The stumps lighten, the wheels seem to hover. Dust dances in the light. Here the "brute force" is no longer instinct or passive reception, but conscious intention that bends physics.

2. Analysis of visual components in relation to text

Text Element Visual translation in the image

"Axis A" Vertical tripartite structure: clear and gradual progression.

Middle panel, left side: whispers of thieves as sound blades; the elephant

"THE WORD THAT HURTS"

that stiffens.

Middle panel, right side: voice of the wise relaxing the massive body. Right

"THE WORD THAT HEALS"

panel: voice that frees from fatigue.

Sound made visible: ripple of water (level 1 – absence), changing body

"Brute force of the voice" postures (level 2), graphic waves and incandescent letters (level 3). The

voice has weight, it can be *seen*.

"Increasing Value: From - Level 1: instinctive rejection, without dialogue. Strength suffered. - Level Instinctive Reaction to 2: passive but discriminating listening. Strength received. - Liv.3: word Conscious Intention" *spoken* with full consciousness. Force exerted.

The chromatic gradation supports the axis of values: from opaque browns (instinct, earth, trace suffered) to warm and luminous tones (consciousness, sky, trace given).

3. Interpretative Commentary

The image realizes an almost literal translation of the acoustic metaphor into a physical phenomenon. He doesn't just illustrate three episodes: he organizes them as stages of embodiment of the voice.

The choice of the triptych is not ornamental. Each panel is an organ of the same conceptual body. In the first, the word is absent but its ghost already contaminates the space: it is the embryo of acoustic ethics. In the second, the word is received and transforms the being: the ear becomes a uterus or a grave. In the third, the word is uttered with full intention and becomes a cosmogonic force, capable of overcoming gravity – literally: the ox pulls the carts uphill because he is called "friend". It's not kindness: it's magical nominalism. Saying is doing.

Conscious intention is rendered as superhuman power precisely because it is very human. The farmer does not shout, he does not threaten, he does not implore. He says. And the world obeys.

The "brute force" of the voice, in the image, is therefore twofold: it is

the subtle violence of the whisper that kills, and at the same time the adamantine sweetness of a true word that moves the boulders. The image does not judge: it shows the weight of the air when it is crossed by the sense.

Conclusion

The image is a perfect visual exegesis of the source text. He doesn't just illustrate: he thinks in images. The progression from instinctive reaction to conscious intention is rendered with plastic, chromatic and compositional coherence. Axis A is a real axis – vertical, ascending – on which the voice is increasingly charged with responsibility and power.

The triptych shows not only what the word does, but what the word is: a piece of the world that becomes consciousness, and returns to shape the world.

Dialogue with contemporary culture

The image – this triptych that transforms the word into weight, wound, drug, lever – is not an archaeological find. It is a mirror aimed at our contemporaneity, which has made the voice both its most democratic instrument and its most opaque weapon.

Level 1 – Contamination by osmosis.

We live immersed in a saturated ether. The unspoken words, the implications, the hostile silences, the comments dropped like drops of slow poison: the water used today is the algorithmic flow in which we navigate. There is still no explicit offense, but the environment is impregnated. The horse that retreats is every user who abandons a platform, every teenager who turns off the screen without knowing why he feels dirty. Contamination by osmosis is widespread anxiety, environmental toxicity that has no author but is everywhere.

Level 2 – The word as poison or medicine.

The elephant between thieves and wise men is the echo chamber. Today the ear is the door, but the door is always ajar and thousands of voices crowd into it. The thieves wear the remains of the troll, the hater, the conspiracy theorist. Essays speak in silent podcasts, curation threads, moderated chats with artisanal patience. We are the elephant, shaken every morning by a barrage of notifications that can make us grind our teeth or melt our shoulders. The brute force of the voice has not lost power: it has multiplied it. Never before has the word been nourishment or toxin, and the ear – the feed – is the battlefield.

Level 3 – Courtesy as superhuman power.

And here the ox that pulls the carts, if called "friend", becomes prophetic. In an era that celebrates disruption, performance, the word that pierces and becomes a meme, Nandivisāla reminds us that the most powerful force is the one that does not prevail. It's not naivety: it's physical. The word "friend" pronounced with conscious intention has more power than a thousand cries. In companies that rediscover gentle leadership, in schools that teach restorative language, in psychotherapy that refines the power of testimony, that ox continues to pull carts. "Courtesy" is not etiquette: it is sovereign relational technology.

Axis A, in the image and in our time, tells the same truth: the voice is not an extension of thought. The voice is the thought that becomes the world. The path from instinctive reaction to conscious intention is the only way that transforms sound into meaning, noise into speech, brute force into just force.

Today, when we speak to machines that pretend to understand us and to humans who pretend not to listen, the lesson of these three panels is very simple and immense: every time we open our mouths, we can poison a spring or bless a yoke. And the choice is never neutral.

Water has always belonged to everyone. But only those who know they can dirty it learn to leave it pure.

1. Level 1 – Contamination by osmosis (25. TITTHA):

The horse refuses to wash because the water has been "used" by a nag. There is no dialogue yet, but the place is already imbued with quality. It is the embryo of the idea that the environment and frequentations leave real traces.

The horse recoiling from the used water.

The water still bore the shape of a nag.

It was not visible, it was not measurable, but the horse perceived it with the same certainty with which he felt his own blood flowing. The dilated nostrils captured the humid air of the pond and in that humidity there was a foreign essence, a humiliation deposited like fine dust on the surface of the water.

The guardian pulled the bridle. "Come in. It's just water."

The horse did not move.

The front legs, chisels of muscle and nerve, carved parallel furrows on the bank. He had endured the saddle, the bites, the battles, the fury of the king. But to enter the water that had welcomed that clumsy body, that drooping neck, those paws without pride? No.

The king sent the wise man.

The wise man did not speak at once. He crouched on the bank, observing the horse as one would observe a text written in an ancient language. Then he turned to the guardian.

"Who washed here before him?"

"A nag, my lord. Any animal."

The wise man nodded. He asked for nothing else.

He understood that the offense was not in the water. The offense was in having made that commonplace. Having emptied it of its singularity. The horse did not refuse dirt – he refused confusion. He refused to be made equal to what he was not.

"Take him elsewhere," said the wise man. "The water is the same, but the eye won't see the track."

And he uttered the phrase that the guardians would repeat for generations, without fully understanding it: "Even rice with milk, if always served in the same dish, becomes ashes in the mouth."

The horse drank elsewhere. The water was identical, but the place was virgin. No equine ghost had violated its purity. And the horse was finally able to accept contact with the element it had previously rejected.

Much later, a man sat in front of a lotus flower.

He had been a goldsmith for five hundred lives. His hands had weighed pure gold, measured light in metals, sought the absolute in matter. When Sāriputta's disciple had prescribed meditation on impurity, that man – that horse, in other births – had simply closed the doors.

Because impurity taught him nothing. He had been in gold too long to learn from decomposition.

But the Buddha did not offer him impurity.

He offered him a lotus.

And as the man looked, the flower grew old. The petals fell like spent coins, the stamens bent, the pericarp remained erect like an unanswered question.

"This, too," thought the man, "has been washed in the water used by time."

And in that thought, contamination became liberation.

Because it was not the water that was contaminated. It was the attachment to believing that there was pure water and impure water. The horse was right to refuse the bath. The goldsmith was right to refuse decomposition. But both had forgotten that water, like gold, like lotus, belongs to no one.

The Buddha looked at the man who had just stopped being a horse and smiled.

"Now you can drink from any water," he said. "Not because it's pure. But why did you stop wondering who washed first."

25. TITTHA-JĀTAKA

He did not refuse water. He refused to be made equal.

Then he understood that water does not belong to anyone.

And the first petal fell.

He had accepted the battle, the bite, the thirst. But not the water that still retained the shape of another.

The invisible trace is the most difficult to wash.

It is not impure. It has already belonged to someone.

The water was the same. The name, no.

Video link post blogger

https://giuseugliottaapocalisse.blogspot.com/2026/02/25-tittha-jataka-il-cavallo-che-rifiuto.html

https://giuseugliottaapocalisse.blogspot.com/2026/02/25-tittha-jataka-horse-that-refused.html

VIDEO IMAGE ANALYSIS

1. VIDEO IMAGE DESCRIPTION

Framing and composition:

The scene opens on a sacred pond shrouded in the mist of dawn, in ancient India. The shot is a slow cinematic push-in, which starts from a medium shot and progressively approaches the horse's eye. The depth of field is deliberately reduced: the foreground – the white horse, the crouching sage – is hyperdefined; The background – the banyan trees, the aerial roots, the surface of the water – dissolves into a golden haze.

Key visuals

The horse – A white thoroughbred, tense muscles, front legs planted in the mud with parallel furrows. The head is slightly tilted back, not out of fear but out of offense. Bite is accepted; saddle is accepted; water, no.

Water – Polish obsidian surface, motionless. Beneath it, like a photographic impression on a wet plate, the dissolving ghost of a nag shines through: squat silhouette, drooping mane, profile without nobility. It is not a clear image: it is a residue, an almost erased trace, a visual echo.

The Sage (the Bodhisatta) – In ochre robes, crouching on the muddy bank. He does not touch the horse, he does not speak. His posture is that of the observer who already knows. His eyes do not look at the animal: they look at the invisible that the animal perceives.

The lotus flower – Suspended in the air above the pond, beginning of its decay. The petals fall one by one, very slowly, like spent gold coins. Each petal, touching the water, generates a concentric circle that widens until it touches the reflection of the horse.

The Horse's Eye – Final destination of the room. Hyperdetail: moist eyelashes, dark iris like wet bark, and within it – reflection – the whole scene: the ghost, the wise man, the lotus that dies, and his own face that becomes the face of the nag.

Movement and time:

The 5 seconds are built on a deceleration of perceived time. The petals fall in slow motion, the ripples expand with ceremonial slowness, the fog moves like held breath. The only sudden movement is the blink of the horse – a frame, then back to stillness. It is the blink of an eye of revelation.

Soundscape (implicit):

- Light wind in the banyan leaves

- Water droplets falling from aerial roots

- A petal touching the surface: Tibetan singing bowl sound, muffled

- Horse's breathing, deep, held

- Silence that thickens

COMMENT: CONTAMINATION BY OSMOSIS

The Jātaka 25 – Tittha Jātaka – is formally a tale about the pride of a horse. Essentially, it is a miniature treatise on what we would call trace ontology today.

The mechanism of contamination:

The water is not chemically altered. It contains no dirt, no odor, no measurable thing. And yet it is impregnated. The horse does not reject the element; He rejects the history of the element. It refuses to enter a medium that has already been inhabited by another subjectivity – and not just any subjectivity, but a lower subjectivity in the implicit hierarchy of the world.

Contamination by osmosis is not physical: it is semiotics. Water has become a sign. It carries the memory of a body inscribed in it. The horse reads this inscription with the precision of a philologist.

The sage as hermeneutic:

The Bodhisatta does not intervene on matter (he does not order to change the water) but on the place. He knows that the trace is not in the element but in the relationship between the element and perception. Changing place means changing the semantic context. Water elsewhere is the same water, but it no longer carries the ghost. The problem is not the substance: it is the history of the substance.

The lotus and the transformation of looking:

In the Buddhist story, the Buddha does not prescribe to the ex-goldsmith meditation on impurity – which for him is sterile – but the contemplation of an aging lotus. It is the same mechanism: the goldsmith, like the horse, refuses to enter the water used (the impurity). The Buddha does not force him: he shows him that gold (the lotus) is also water used by time. Contamination is universal. Purity is an idea, not a state.

RELATIONSHIP WITH CONTEMPORARY CULTURE

Luxury and the social track

The horse that refuses the water of the nag is the customer who rejects a product that has already been touched. In contemporary luxury culture, the untouched is the ultimate value. A haute couture dress cannot have been worn; a luxury car cannot have kilometers; a Hermès bag loses value the moment someone else has opened it.

But there's more: the nag didn't damage the water. He simply used it. It is the use itself that contaminates. We live in an economy that has made the virginity of good its supreme fetish – and the trace of use its stigma.

Distinction and symbolic capital (Bourdieu)

Pierre Bourdieu, in The Distinction, describes how tastes are never neutral: they are always acts of social classification. The horse refuses water because it classifies the nag as inferior, and fears being reclassified by contact.

In contemporary culture, this mechanism operates in gentrified

neighborhoods (the artisan café that opens where there was a suburban bar), in dialects (the child who is taught not to speak "like those"), in schools (the uniform that cancels out differences – but precisely for this reason makes them more visible elsewhere). The water is always the same. The name, no.

Cancel culture and moral contamination

A more disturbing analogy: the public figure erased because someone used water before her. It doesn't matter if the water is chemically pure; It matters who has washed it. The track – a tweet from ten years ago, a frequentation, an association – impregnates the present by osmosis.

The horse that retreats from the water is the audience that withdraws from the "contaminated" artist. The mechanism is identical: there is no material damage, there is an impregnated quality. The nag did not poison the water; he made it common. And in the economy of the sacred – religious, moral, aesthetic – the common is the impure.

Digital privacy and the residual body

Each of our navigations leaves traces. We are not the nag washing in the pond; We are the nag that leaves its ghost in the water. Cookies, data, fingerprints: the water of the web is all water used. The contemporary paradox is that there is no longer virgin water.

The horse, today, would have nowhere to drink. And perhaps this is the most profound lesson of the Jātaka: the Buddha does not teach the horse to find pure water – he teaches it that pure water does not exist. Teach the goldsmith that even the lotus is a corpse. Liberation does not consist in finding the uncontaminated place, but in losing disgust for the trace.

Sustainability and the shame of what has already been used

Finally, there is an unresolved contemporary tension: ecological ethics asks us to love used water – recycle, reuse, not produce new. But our imagination of value is still feudal: the new is noble, the second-hand is plebeian.

The Jātaka horse is our cultural unconscious: it knows it should drink, but it doesn't want to drink afterwards. The challenge of the ecological transition is also this: to teach the horse that water always belongs to someone, and that this does not make it less water.

FINAL SUMMARY

The video image is not a representation of waste. It is the representation of a threshold.

The horse is on the edge of the water, but also on the edge of knowledge: purity is a form of attachment, and attachment is true contamination. The wise man does not push him; wait. The lotus does not resist; falls. Water does not defend itself; welcomes.

The moment the petal touches the surface and the ripple reaches the reflection, the horse may finally enter. Not because the water has become pure. But because he stopped wondering who washed first.

This, and no other, is liberation.

2. Level 2 – The word as poison or medicine (26. MAHILĀMUKHA):

> The elephant listens to thieves and becomes a murderer; He listens to the wise men and calms down. The

word is no longer just sound, it is nourishment or toxin. The ear is the door to consciousness.

The Mahilāmukha-Jātaka: the power that a single sentence has to heal or poison an existence

26 MAHILĀMUKHA-JĀTAKA

The word as poison or medicine

I. The Elephant Who Loved the Moon

Once upon a time, in the city of Benares, there was a state elephant called Maidenface.

She had received this name because her eyes were as big and moist as those of a young bride looking at her groom in the early morning. His skin, the color of rain in the mountains, shone with fragrant sesame oil. When he walked, passers-by stopped: not out of fear, but out of wonder.

Girl's Face had never killed. Not even an ant.

The guardians led him to the river every day, and he raised the water with his trunk and let it drip on his back, closing his eyes with blissful slowness. The children offered him sugar cane, and he took them so gently that their hands were not even touched.

The king, when he mounted other elephants in war, thought of him and smiled: There are those who were born to fight and those who were born to bless.

But the blessed, as we know, are fragile.

II. Night of Thieves

One night, as the waning moon barely cut the outlines of things, a band of thieves crouched in the shadows beside the stable.

They didn't know that the elephant was listening.

They could not have known that those ears as big as banana leaves do not filter the sound: they drink it.

"That's how it's done," said the first, drawing on the ground with a knife. "A gap opens in the mud wall." Silence. Patience. Then you enter.

"And if someone wakes up?" asked the second.

The first smiled in the darkness. The knife barely shone.

"You must not hesitate. Never. Remorse is the luxury of those who are not hungry. Pity is a snare. Cut it off.

"Cut it off," repeated the third, like an echo.

They talked again. Of the fear that is overcome by killing it. Of the conscience that is a wall to be torn down. Of the strength that is born when the heart becomes stone.

Then they left.

The elephant remained motionless. His ears still open, still full.

So it is, he thought. This is the way. This is what they taught me.

III. The transformation

At dawn, the first keeper entered the stable.

He didn't have time to say goodbye.

The trunk enveloped him like a snake, lifted him into the air, smashed him against the ground with a violence that the elephant did not know he possessed. The body fell soft, the eyes still open, amazed.

A second guardian rushed in. Same end.

Then a third, a fourth.

When the sun was high, no one dared to approach Maidenface's stable. You could only hear the elephant's breathing, heavy and irregular, and the trembling of the trampled straw.

The king summoned the ministers.

"Has the elephant gone mad?" Is he sick?

No one knew how to answer. The doctors of the court looked at each other, shaking their heads. The warriors talked about taking him down.

But one man, the wisest of the king's advisors—the one who had been the Bodhisatta in many lifetimes— asked:

"Let me go and see him." Maybe it's not the body that's sick.

IV. The Wise Man in the Stable

The Bodhisatta entered the stable alone.

He carried no weapons, no sticks, no chains.

He only wore his eyes.

Girl-Face saw him coming and stiffened. His ears opened. The body gathered as if to strike.

But the Bodhisatta did not stop. He didn't accelerate, he didn't slow down. He walked with the same pace that men have when they are used to talking to kings and stray dogs, to mourners and to children who are afraid of the dark.

He stopped an arm's length away from his trunk.

He looked the elephant in the eye.

Then, without speaking, he bent down and picked up a handful of straw. He smoothed it with his fingers. He put it down.

And he went out.

Returning to the king, he said:

"The elephant is not sick." He has not gone crazy. Someone taught him

something. We have to teach him something else.

"And who?" asked the king.

"Thieves, sire." At night. He listened, they talked. He believed they spoke for him.

The king remained silent.

Then the Bodhisatta said:

"Girl's Face has not learned to kill. He has learned that killing is what is expected of him. Isn't it the same thing? Evil is not always malice. Often it is just obedience to wrong voices.

V. Care

The king ordered the wise men and brahmins, men of pure speech, to come and sit in the stable.

They came at dusk, when the shadows lengthen and the heart is more open.

They sat in a circle next to the elephant, on the straw still stained with blood.

One of them began to speak in a low voice, as one speaks to a child who has had a bad dream.

"Strength is not killing. Strength is holding the blow when the whole body wants to deliver it.

"Patience is not weakness. It is the courage that is repeated every morning.

"He who forgives does not forget: he remembers and chooses.

— Mercy is the only form of intelligence that does not offend the recipient.

They spoke for a long time, alternating, like monks reciting sutras.

And the elephant listened.

His ears, as big as banana leaves, drank those words like water after

the drought.

Gradually, his breathing became slower. The muscles relaxed. The trunk, which had been a weapon for days, landed gently on the straw.

Something melted.

Something that had been tightened for too long.

At dawn, the first watchman came in trembling.

The elephant looked at him. Then she stretched out her trunk and touched his hand.

The guardian cried.

VI. The same wound, the same remedy

Centuries later, in another life, the Bodhisatta was the Buddha.

And next to him was a monk who disappeared every morning.

The brothers followed him, discovered that he was going to eat in the monastery of Devadatta, the traitorous cousin, the one who had tried to kill the Awakened One.

They brought him before the Master.

"Is that true?" asked the Buddha.

"It is not Devadatta who gives me food," replied the monk. "They are others."

"Don't make sophistry, brother," said the Buddha. "Food bears the name of the person who offers it." And you listened.

Then she looked at him, and in her eyes there was the same patience that had looked at Maidenface.

"Even then you followed everyone you met. The thieves at night, the wise at dawn. Always listening, always vulnerable.

And he told the story.

When he finished, the monk bowed his head.

The Buddha said:

"It's not your fault." The ears do not know how to defend themselves. That is why we must guard what enters it.

VII. The Door of Consciousness

The ear has no eyelids.

He cannot close like his eyes, withdraw like his hand from the fire. It is always open, always exposed, always ready to receive.

One sentence is enough.

A single sentence can dig a tunnel in the heart, night after night, until it collapses.

A single sentence can mend what seemed torn forever.

We are never alone when we speak.

Someone is always listening.

Someone who perhaps, at this moment, is learning from us who to be.

And this is the Jātaka of Mahilāmukha.

Teaching: the word does not pass. He stays.

It enters through the ear and nestles in the breath, in the muscles, in the hands.

There is no gesture that has not been a voice first.

There is no silence that is not full of what we have heard.

MAHILĀMUKHA-JĀTAKA

The word as poison or medicine

FOREWORD

The elephant listens to thieves and becomes a murderer; He listens to the wise men and calms down. The word is no longer just sound, it is nourishment or toxin. The ear is the door to consciousness.

These words contain the entire teaching of Jātaka number 26 of the Pali Canon. An ancient history that speaks directly to our present, to the era of verbal overexposure, echo chambers, viral misinformation.

The images combined in a single video tell this parable in visual form. Each scene is a frame of a process that concerns each of us: we become what we listen to.

SCENE I: The Elephant Who Loved the Moon

An imposing elephant, with pearl-gray skin that glistens with sesame oil, stands on the banks of the Ganges at dawn. Her eyes are huge, moist, sweet like those of a young bride looking at her groom for the first time. His trunk lifts the water that drips on his back in a hundred cascades of pearls. Naked children, with their bodies shiny with water, offer him sugar cane; the trunk takes them with such delicacy that their hands are not even touched. In the background, the city of Benares emerges from the golden fog. On the distant hill, a king on a war elephant watches and smiles: There are those who were born to fight and those who were born to bless.

Analysis:

This is the picture of pre-linguistic innocence. The elephant has not yet encountered the word as a tool for transformation. He lives in a state of animal grace, of pure presence. Children — a symbol of purity — interact with him without fear. The flowing water, the light of dawn, the delicacy of the gesture: everything speaks of an original harmony that does not yet know good and evil.

Contemporary comparison:

We live in an age that has lost this innocence. Today's children encounter words — and images — long before they can process them. Screens are the new night thieves: they enter the room of the little ones and deposit words that they do not yet know how to filter.

Digital childhood is a childhood exposed to a continuous flow of words that it has not chosen and cannot control.

What is the Ganges today where we can still bathe without fear?

SCENE II: Night of the Thieves

Late at night. Waning, cold moon, sharp as a claw. Next to the mud stable, three thieves are crouching in the shadows. Their faces are not distinguishable, only the outlines: curved backs, knives that capture a single ray of moon. The first draws on the ground with the tip of the knife, whispering. Visible words come out of his mouth: black thorns, fragments of corrosive ink, flying towards the elephant's ear. The elephant is motionless, its ears wide open like banana leaves, drinking those words. His eyes are wide open, black: they are learning something they don't know they are learning yet.

Analysis:

It is the moment of the first exposure to evil. Thieves don't talk to the elephant — they talk to each other. But he, listening, interprets those words as instructions for his own life. The poison does not enter because someone offered it to him directly: it enters because he was there, with his ears open. The word of thieves is pure toxin: it teaches that pity is a snare, that remorse is a luxury, that strength is born when the heart becomes stone.

Contemporary comparison:

This is exactly what happens in social media, Telegram groups, anonymous forums, echo chambers. Thieves don't come looking for you: they talk to each other, and you listen. And by dint of listening, you begin to believe that this is the voice of the world.

How many people today are learning to hate, to exclude, to despise, simply because they have listened to the wrong conversations for too long? How many young people become radicalized not because someone recruited them, but because they have inhabited digital spaces where certain words were normal?

Thieves don't need to recruit you. They just need you to listen to them.

SCENE III: The Transformation

Raw dawn. Light that does not forgive. The elephant is in the center of the stable, its trunk wrapped around the body of the first keeper, lifted into the air, its feet dangling, its eyes still open in the amazement of death. A second body lies on the straw, an arm bent under the torso. A third is falling to their knees on the threshold. Blood on the straw, splashes on the mud wall. The gold chain hanging from the hook has reddish reflections. The shadow of the elephant on the wall is monstrous, deformed, demonic. But his eyes — his eyes are full of bewilderment: he doesn't understand what he's done. The body has learned the lesson of the thieves, but the heart still does not know how to lie enough.

Analysis:

It is the moment when the poison becomes flesh. The elephant didn't want to kill — he didn't even know he could. But he listened, and now his body executes. Violence is always an imitation: someone has described it, someone has listened to it, someone has repeated it. The elephant has not become "bad": it has become obedient to a voice that it has mistaken for truth.

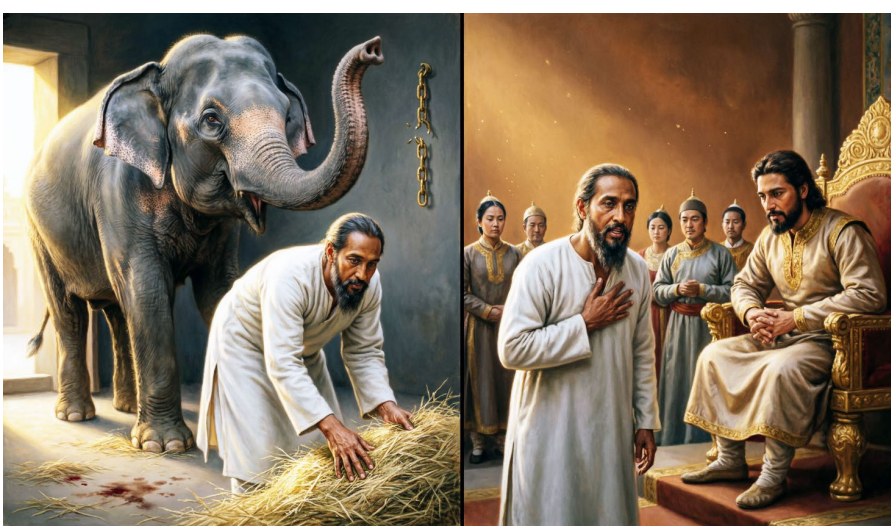
Contemporary comparison:

How many young people today carry out acts of unprecedented violence — and then say: "I don't know why I did it"? Contemporary culture produces imitative violence in a continuous cycle: video games, films, TV series, crime news transformed into entertainment, normalized hate words, discourses of dehumanization of the other.

The elephant that kills without understanding is the portrait of a generation that absorbs behavioral models without critical mediation. The kids who shoot in schools don't invent hatred: they listened to it, repeated it, internalized it — until their bodies did what the words had already prepared.

Aren't we responsible for what we hear? Or are we just because we can't not listen?

SCENE IV: The Wise Man in the Stable



The wisest man in the kingdom — the Bodhisatta — enters the stable alone. He does not carry weapons, nor sticks, nor chains. He wears only his eyes — eyes that have spoken to kings and stray dogs, to grieving women and children who are afraid of the dark. The elephant stiffens, its ears open, its body gathers to strike. But the essay does not speed up, it does not slow down. He walks with the same step. He stops an arm's length away from the outstretched trunk. Look the elephant in the eye. Then, without speaking, he bends down, picks up a handful of straw, smooths it with his fingers, puts it down. And he goes out.

Analysis:

It is the deepest moment in the whole of Jātaka. Healing does not begin with a sermon, but with a gesture of presence. The Bodhisatta does not explain, he does not convince, he does not argue. He is just there, showing that violence is not the only answer. Smoothed straw is an act of care in a place of death. It is the demonstration that what has been trampled on can be treated with gentleness. The elephant doesn't understand with his mind, but something in his body — that trunk that was barely shaking — received a deeper message than any words.

Contemporary comparison:

We live in the age of verbal overexposure. Everyone talks, everyone comments, everyone explains. Social media are a whirlwind of words that try to convince, convert, humiliate. Talk shows are exercises in verbal violence disguised as debate.

But authentic healing—the healing that works with those who have been hurt by speech—often begins in silence. A look. A presence. A gratuitous gesture. How many troubled kids would need someone to walk into their barn without weapons, without speeches, and just sit there? How many adults, on the other hand, show up armed with ready-made words, unsolicited advice, judgments disguised as concern?

Before speaking, learn to listen to silence. Before curing, learn to stay.

SCENE V: The cure

Dark. Wise men and brahmins, men of pure speech, enter the stable. They sit in a circle on the straw still stained with blood. They begin to speak in a low voice, as one speaks to a child who has had a bad dream. From their lips come golden words: bright lotus petals, pollen of light, silk threads flowing into the elephant's ear. They talk all night, taking turns like monks reciting sutras. The elephant listens. His breathing slows down. The muscles relax. The trunk, which had been a weapon for days, rests gently on the straw. At dawn, the first guardian enters trembling. The elephant looks at him. Then he stretches his trunk and brushes his hand. The guardian cries.

Analysis:

It is re-education through the good word. The wise do not shout, they do not threaten, they do not impose. They speak patiently, with repetition, with love. Their words are not information: they are nourishment. The guardian's tear is the sign that healing has occurred — not because the blood has been erased, but because it has been welcomed and transformed.

Contemporary comparison:

We live in a culture that wants to heal quickly. Pills, brief therapy, five-point self-help, mindfulness courses on the weekend. But healing

from the wounds of speech requires time, repetition, community.

The wise are not individual therapists: they are a community of care. They alternate, support each other, weave together a network of words that in the end holds. Today, those who have been hurt by words — bullying, hate speech, manipulation — need communities of speech, not digital solitude. It needs circles where good words are repeated until they become bones.

You don't heal yourself. You heal in a circle.

SCENE VI: The same wound, the same remedy

Centuries later, in another life. The bamboo grove near Rājagaha. The Buddha is sitting in meditation on a grass mat, his robe ochre, his face serene and ancient — the same eyes that looked at Maiden's Face. In front of him, a young monk stands with his head bowed, his joined hands barely shaking. The confreres took him there because he was going to eat in the monastery of Devadatta, the traitor. Behind the monk, like a shadow, like a ghost, the silhouette of the elephant — the same soul, the same vulnerability, the same wound. The Buddha looks at him and says, "Even then you followed everyone you met. The thieves at night, the wise at dawn. Always listening, always vulnerable."

Analysis:

It is the moment in which history reveals itself to be eternal. What

happened to the elephant still happens, in other forms, to other people. The monk didn't kill anyone — but he listened to the wrong voice, and that's enough to find himself in the same position. The Buddha does not condemn it: he acknowledges. Because he has already seen everything, in all lifetimes.

Contemporary comparison:

This is perhaps the most powerful scene for our time. We live in a present that erases memory. Every scandal is new, every fall is unprecedented, every mistake seems to be unprecedented. The comments on social media always repeat the same indignations as if they were the first time.

But the truth is that the same wounds are repeated, generation after generation. The young people who today get lost in the maze of the net are not doing something new: they are reliving the ancient vulnerability of Face-of-Maiden. Girls who are bullied on social media relive the same exposure to verbal poison that thieves taught the elephant.

Recognizing this means being able to break the cycle. It means stopping crying scandal and starting to ask yourself: what am I listening to? What am I learning? What am I becoming?

There is nothing new under the sun — except the possibility of not repeating.

SCENE VII: The Door of Consciousness

There is no longer a specific scene. There is no longer a time, a place, a character. There is an image that contains all the images. In the center, suspended in infinity, a human ear — immense, anatomical, without eyelids. From the left flow black thorns, fragments of glass, corrosive ink: these are the words of thieves, poison. From the right flow lotus petals, golden pollen, liquid light: these are the words of the wise, the medicine. Both enter the ear. On the other side, a visible heart: a dark tunnel dug by poison, luminous sutures woven by medicine. Around, countless figures — children, old people, monks, thieves, sages, animals — all with open ears, all listening. One of these figures, the closest, has his face turned towards the viewer. He is learning. With us.

Analysis:

It is the final revelation: the ear cannot defend itself. It has no eyelids. It cannot close. His only protection is what others choose to tell him. And what we tell him becomes who he is.

The figures around are all those we have met, will meet, will never meet — but who listen to our words through time. Our posts, our comments, our seemingly insignificant conversations: everything enters some ears, everything digs or stitches up, everything leaves a trace.

Contemporary comparison:

This is the most disturbing and at the same time the most liberating image for our time.

Disturbing because it reminds us that every word we say — every post, every tweet, every comment, every voice message — enters someone. We cannot control who listens, nor how they interpret. Our words have a life of their own. They can be heard a thousand years from now by someone we will never know. They can become the poison that poisons a boy on the other side of the world, or the medicine that saves a girl we will never meet.

Liberating because it tells us that we can choose which words to offer. We can be thieves or wise. We can dig tunnels or stitch up wounds. We can be toxin or nourishment.

Contemporary culture has accustomed us to consider words as ephemeral: they flow, disappear, are replaced by others. But this image tells us the opposite: words are eternal. They stay. They enter. They become flesh in someone.

You can't close the ears of those who listen to you. But you can choose what they want them to listen to.

CONCLUSION

The teaching of Jātaka for our time

The Mahilāmukha-Jātaka is not an ancient fable to be relegated to books of comparative religion. It is a warning and a promise.

Warning: the words we hear become us. If we inhabit spaces where we talk about violence, contempt, hatred, exclusion — we will become violent, contemptuous, hating, exclusionary. Not out of innate malice, but out of acoustic osmosis. The ear has no eyelids: it absorbs everything, without defense.

Promise: The words we offer can heal. One sentence is enough. Only one. Said at the right time, with the right tone, with the right presence. It can mend what seemed torn forever.

In the age of global communication, viral misinformation, digital loneliness, extreme polarization — this is the most urgent lesson:

Before you speak, listen to yourself.

Before listening, ask yourself: Who is speaking?

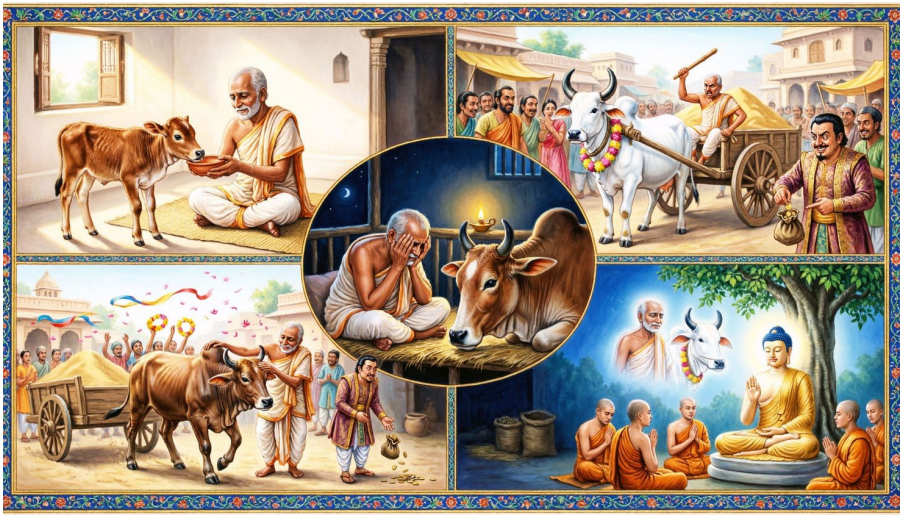
First of all, remember: someone is learning from you.

Someone, right now, is learning from you who to be.

3. Level 3 – Courtesy as a superhuman power (28. NANDIVISĀLA):

The ox pulls the carts only if called "friend". It is no longer a question of formal education: the word "friend" has a physical strength capable of overcoming gravity and matter.

Here is a story divided into scenes inspired by the Jātaka "Nandivisāla", focusing on Level 3 – Courtesy as superhuman power.



Post video blogger

https://giusegugliottaapocalisse.blogspot.com/2026/02/no-28-nandivisala-jataka-gioia-profonda.html

https://giusegugliottaapocalisse.blogspot.com/2026/02/no-28-nandivisala-jataka-deep-joy.html

Image Description

The image looks like a 17th-century Mughal illuminated manuscript, divided into five narrative scenes arranged to form a cross or a visual "Z", framed by an ornamental border with floral and geometric motifs in gold and lapis lazuli.

Scene 1 (Top left) – "A precious gift": The warm tones of ochre and honey dominate. A Brahmin in a white suit is kneeling on a dirt floor. Light enters through an arched window, illuminating the small spotted calf drinking rice from an earthenware bowl. Their gazes are crossed in a moment of pure tenderness. In the background, hanging from a nail, you can see a rusty oxen goad and a rope – silent omens.

Scene 2 (Top Right) – "The Bet and the Humiliation": The palette becomes harsh: earthy reds and acid yellows. The merchant, with an

overly elaborate turban and a mocking smile, counts silver coins. The crowd is a stain of indistinct faces. In the foreground, the Nandivisāla ox – now white and mighty – is immortalized in the moment of passive rebellion: its front legs slightly raised, as if they wanted to tear themselves from the ground, but blocked by an invisible energy. The Brahmin's mouth is wide open in a cry, and from his mouth comes a dark wavy line that wraps around the neck of the ox like a chain.

Scene 3 (Central) – "The dialogue in the stable": The heart of the image is wrapped in a deep midnight blue, broken only by the flickering glow of an oil lamp. The figures are almost monochromatic, immersed in shadow. The scene is intimate: the large head of the ox resting on the edge of the bed, the Brahmin lying down with his hand outstretched to touch the animal's snout. There are no words, but the space between them is dense with meaning, painted with thin lines of gold that seem to vibrate – perhaps thought, perhaps forgiveness.

Scene 4 (Bottom left) – "The Resurrection of Power": Explosion of color and movement. The square itself is now a whirlwind of saffron and vermilion. The ox is painted in full momentum: the muscles of the back are perfectly curved, the nostrils smoking, the tail raised like a banner. Behind him, the hundred floats are an orderly line that bends to the momentum. The Brahmin has no prod: his hand is open, flat, in a gesture of blessing on the animal's back. The merchant is a comically shrunken figure in a corner, with coins falling from his hands like rain.

Scene 5 (Bottom right) – "The Master's Voice": The scene is bathed in a pearly and otherworldly light. The Buddha sits under a fig tree, whose foliage forms a golden halo. The monks are seated in a semicircle, their robes orange like fallen petals. Above, in mid-air, a thin transparent glaze – like a silk embroidery – shows the ethereal silhouettes of the Brahmin and the ox, signifying that the story is a tale within a tale, an echo of the past that resonates in the present.

Image Analysis

The image is built on a series of visual oppositions that convey its profound meaning:

Rising and falling lines: In Scene 2, the lines are descending and broken (the ox planting itself on the ground, the ropes of the chariots

hanging limply). In Scene 4, the lines are ascending and fluid (the back of the ox, the row of chariots stretching forward). "Superhuman power" is not just brute force, but the ability to straighten out the world.

The Invisible Chain: In Scene 2, the artist suggests that harsh words are chains. In Scene 3, the nocturnal dialogue unties those chains. In Scene 4, the word "friend" becomes the mover. The image visualizes the central thesis of the Jātaka: the word is literally energy, capable of binding or freeing matter.

Light as a metaphor for consciousness: We move from the concrete sunlight of Scene 1, to the artificial and flickering light of Scene 3 (the oil lamp of understanding), to the immaterial and divine light of Scene 5 (illumination). It is the path of awareness: from innocence, through conflict and the intimacy of pain, to wisdom.

Commentary and Relationship with Contemporary Culture

This image, although ancient, speaks directly to our time with surprising power.

Verbal violence in the digital age

Scene 2 is a perfect portrait of cyberbullying and cancel culture taken to the extreme. The Brahmin shouting "scoundrel" in front of a crowd is the ancient equivalent of a viral hateful post or a destructive comment on social media. The image shows us that words are not "just words": they are deeds. In contemporary culture, where communication is often disembodied and very fast, we forget that behind the screen there are sentient beings. The bull that plants itself on the ground is the metaphor of the victim who freezes, of anxiety, depression, social withdrawal caused by verbal violence.

"Kindness" as a revolutionary force

We live in a culture that often celebrates aggression, ruthless competition, and "winning at all costs" (the merchant of history). Scene 4 overturns this paradigm: true power lies not in the goad, but in the caress. It is a message that resonates strongly with contemporary movements that promote nonviolent communication (Marshall Rosenberg), gentle leadership, and mindfulness.

In companies and work teams, we are discovering what Nandivisāla

already knew: a toxic environment blocks productivity; an environment of respect and trust ("friend") releases unimaginable energies. The image suggests that kindness is not weakness, but a superior form of intelligence and power.

Emotional intelligence in animals

History and image centralize the animal as a moral subject. Nandivisāla is not a beast of burden, but a being with a deep emotional life, capable of resentment, dignity and love. This relates directly to the contemporary debate about animal rights, sentient sentience sentience, and our relationship with nature. In an era of intensive farming and climate crisis, the image reminds us that animals are not machines, but creatures with whom we can establish a deep dialogue.

Storytelling as therapy

The Epilogue (Scene 5) shows the Buddha using a story to teach. It is the ancient art of storytelling as a vehicle for healing. Today, this practice is at the heart of psychotherapy (self-narration), marketing (brand stories) and leadership. The image reminds us that stories are not just entertainment: they are tools to reprogram our perception of reality. The story of Nandivisāla, told two thousand five hundred years ago, is "re-generated" from the image to speak to us today.

Conclusion

The unified image is not just a beautiful illustration. It is a narrative mandala that contains ancient wisdom: the word is the brick with which we build the world. If we use words that humiliate, we build a world of stationary wagons and lost coins. If we use words that honor, we build a world where the impossible becomes possible.

In contemporary culture, hungry for authentic connections and tired of verbal violence, this image serves as a warning and hope: it invites us to rediscover the superhuman power of courtesy.

No. 28. NANDIVISĀLA-JĀTAKA – Deep Joy

Scene 1: A Precious Gift

Setting: The bustling city of Takkasilā, in the kingdom of Gandhāra. A Brahmin's house, simple but tidy. Morning twilight.

Characters: A Brahmin, a Calf (the future Nandivisāla).

(The scene opens on the Brahmin, a man with a pious and stern air, who receives a small calf and unsteady on its legs from a peasant. It is a gift, an act of merit.)

Brahmin: (Looking at the little creature with softening eyes) You're so small, so helpless. You are a gift from the gods. I will call you Nandivisāla, "Deep Joy". You won't just be a beast of burden, you'll be like a son.

(The Brahmin looks after the calf with unexpected tenderness. She feeds him with rice gruel and precious grains, speaks to him in a sweet voice while cleaning his cloak. Nandivisāla grows strong and majestic, bound to the Brahmin not by a rope, but by unshakable confidence.)

Image Description

Composition and style: The scene is painted in the style of a 17th-

century Mughal miniature, with rich, natural pigments: yellow ochre, burnt sienna, chalk white, and touches of lapis lazuli. The edge is decorated with stylized floral motifs in pure gold.

Setting: The interior of a Brahmin house in Takkasilā. The room is simple but dignified: honey-colored clay walls, a small niche with a statuette of a domestic deity, a reed mat rolled up in a corner. An arched window, without glass, opens on the left. A beam of morning sunlight enters through the window, so dense that it seems almost solid, and illuminates the center of the scene like a divine spotlight.

Characters:

- The Brahmin: He is a middle-aged man, with a well-groomed beard and sweet features. He wears a simple white dhoti and, on his head, a raw cotton headband. He is kneeling on the ground, with his knees resting on the bare dirt. His position is one of humble service, not domination. Her face is tilted downwards, but you can see the curve of her smile, an expression of wonder and absolute tenderness. His right hand holds a small reddish earthenware bowl.

- The Calf (Nandivisāla): It is very small, just born. Its coat is speckled, with dark brown patches on a creamy white background. The legs are long and clumsy, still uncertain. His head is bent over the bowl, and the pink tongue emerges to lick the rice gruel. But the crucial element is the eyes: large, dark, liquid. They are not the eyes of just any animal. They look upwards, towards the Brahmin, with a gaze that is both unshakable trust and primordial intelligence. It almost seems that the calf is already recognizing its fate.

Image Analysis

This first scene is a visual prologue that already contains, in embryonic form, all the sense of the story. It is an image of alliance before training, of relationship before function.

The posture of power reversed:

Traditionally, the man stands and the animal is on the ground. Here, the Brahmin is on his knees. He has voluntarily abdicated his position of superiority to place himself on the same level as the creature he feeds. It is a gesture of radical equality. The image suggests that true

authority does not come from standing upright, but from the ability to lower oneself in love.

The bowl as a chalice:

The simple earthenware bowl becomes an almost Eucharistic object. It is not just food, it is relational nourishment. The rice that the calf eats is imbued with the Brahmin's intention. It is the first brick of that bond which, later, will prove to be stronger than any yoke.

The shadow of the tools:

The goad and rope hanging on the wall are what Jacques Derrida would call the trace of otherness. They are there to remind us that there is another way of relating to animals: that of force, of command, of slavery. But they are overshadowed. The scene deliberately chooses to illuminate the relationship, not the instrument. It is an ethical statement from the artist.

The reciprocal gaze:

It is the true center of the composition. It is not food, it is not the hand, it is not light. It is the fact that the two look at each other. The act of nourishing becomes secondary to the act of recognizing oneself. In this gaze is founded the promise that the ox will never be just a beast of burden, but a "you" with a name.

Relationship with Contemporary Culture

This ancient image strikes at the heart of many contemporary discussions.

"Caregiving" and the crisis of care We live in what the philosopher Nancy Fraser calls a "crisis of care". In a hyper-productive and hyper-individualistic society, gestures of free care (towards children, the elderly, the frail, but also towards animals and nature) are devalued because they do not produce an immediate economic return.

Scene 1 is a visual hymn to caregiving as a founding act. The Brahmin earns nothing, on the contrary, he spends precious resources on a calf that perhaps will not give him anything. Yet, it is precisely from this "unproductive" gesture that the superhuman power of Scene 4 will be born. The image tells us that care is the only real long-term investment, and that a society that forgets care is a society that will lose its strength.

Naming as an act of dignity

The Brahmin calls the calf "Nandivisāla" – Deep Joy. In contemporary culture, naming is often a trivial act. But in many indigenous and ancient cultures, naming means calling into existence, it means recognizing a soul.

This ties in with the modern debate about inclusive and respectful language. Not calling people (or animals) with disparaging epithets ("scoundrel", as in Scene 2) but with their proper name is a political and spiritual act. The image reminds us that the name we give to the other determines the relationship we will have with him.

Childhood and vulnerability as a value

The calf is small, clumsy, dependent. In our culture, vulnerability is often seen as something to be overcome as soon as possible. Childhood is a period to be shortened, a "not-yet" waiting to become a productive adult.

Here, the vulnerability of the calf is exactly what triggers the tenderness of the Brahmin. The image celebrates addiction as a sacred space of relationship. In an age that exalts self-sufficiency at all costs, this scene is a powerful counterpoint: it reminds us that we all, in the beginning, were small, fragile and needy, and that greatness of soul is measured by how we treat those who are vulnerable.

"Slowness" as resistance

There is no rush in this image. The gesture is slow, meditative. The morning light suggests the start of the day, but there is no performance anxiety.

In the contemporary culture of acceleration, instant likes, and real-time responses, this image is an act of resistance. It invites us to slow down, to sit on our knees (metaphorically) and to nourish what we have around us with patience. Power, the artist seems to suggest, does not come from speed, but from the depth of rootedness.

Beyond anthropocentrism

Finally, the scene is profoundly anti-anthropocentric. The human is not at the center; is related. The calf has the same dignity, the same space, the same light.

This ties in with contemporary ecological thinking and post-human

philosophy, which seeks to overcome the human-animal hierarchy to think of a world of co-existences. The image shows us that salvation will not come from man's dominion over nature, but from his ability to kneel before it and nourish it.

Scene 1 – "A Precious Gift" is much more than just an introduction. It is the seed from which the entire tree of history grows. In an age that constantly pushes us to look ahead, to produce, to compete, this image invites us to look down, to kneel and to nourish. It reminds us that before every great undertaking, before every miracle of strength, there is a simple and forgotten gesture: to feed those who are small, calling them by name.

Scene 2: The Bet and the First Humiliation

Setting: Takkasilā Market Square. Day.

Characters: The Brahmin, a rich and vain merchant, Nandivisāla (now a mighty and proud bull).

(The Brahmin, mindful of the words that Nandivisāla whispered to him in his heart one night, goes to the richest merchant in the city. An aura of defiance surrounds them.)

Merchant: (Sneering) No ox in this city can compete with mine! My bulls are mountains of muscle!

Brahmin: My bull, Nandivisāla, can pull not one, but a hundred loaded

carts.

Merchant: (Bursts into a loud laugh) A hundred wagons? With those shiny horns and that pet snout? We bet a thousand pieces of silver!

Brahmin: (With confidence) We bet.

(The scene changes: a long line of a hundred floats, one after the other, full of sand and stones. Nandivisāla was washed, adorned with garlands, fed with fragrant rice. It's ready. The Brahmin, excited, climbs on the rudder of the first chariot and takes up the goad.)

Brahmin: (In a shrill and authoritarian voice) Forward, scoundrel! Pull, slacker! Move, good-for-nothing!

(Nandivisāla gasps as if he had been beaten. His ears droop. A shadow of deep pain and amazement passes through the intelligent eyes. Its four legs are planted in the ground like four stone pillars. The muscles quiver, but he doesn't move an inch. The wagon remains motionless.)

Merchant: (Laughing out loud) Here's your prodigious bull! A real "scoundrel"! My thousand pieces, Brahmin!

(The Brahmin, humiliated and robbed, drags Nandivisāla away. The bull follows him with his head down, but not because of fatigue.)

Image Description

Composition and style: The scene is painted in the style of a 17th-century Mughal miniature, but here the color palette changes dramatically from Scene 1. Warm, golden tones give way to earthy reds, acid yellows, and dirty shadows. The ornamental border now features patterns of thorns and intertwined brambles, a visual harbinger of the violence that is about to happen.

Setting: Takkasilā Market Square. It is an open, crowded, chaotic space. In the background, you can see stalls of spices, textiles and ceramics, but everything is rendered in a blurry, almost irrelevant way. The stage is entirely occupied by the challenge that is unfolding in the foreground. The ground is dusty, furrowed by the wheels of the carts.

The long row of wagons: The composition is dominated by an endless theory of one hundred wagons, one behind the other, tied with thick hemp ropes. They are heavy wagons, filled to the brim with sand, gravel and stones. The wheels are massive, the rudders of raw wood.

The perspective is deliberately flattened: the floats seem to never end, creating a sense of oppression and impossible challenge.

The main characters:

- Nandivisāla (the ox): It is the visual and emotional fulcrum of the scene. His white cloak has been washed and polished, a garland of wildflowers hanging from his neck – a grotesquely ironic detail, like a condemned man adorned for sacrifice. Its head is powerful, its horns shiny. But it is his posture that tells the story: his four legs are planted in the ground like four marble columns. The muscles of the back and shoulders are contracted, in relief, ready for a titanic effort. Yet, it does not move. His large, dark eyes do not look forward, towards the wagons. They look to the side, towards the Brahmin. In that gaze there is amazement, pain and a silent question: "Why?"

- The Brahmin: Seated astride the rudder of the first chariot, he is a grotesque and pathetic figure. His face, a moment before serene, is now distorted by a grimace of anger and frustration. His mouth is wide open in a scream. A hand clutches the goad, raised in the air like a whip, ready to strike. His white robe is dirty with dust. From her mouth, an extraordinary detail: a dark, wavy, almost smoky line that comes out of her lips and wraps around Nandivisāla's neck like a rope or a snake. It is the visualization of the word "scoundrel" that becomes a physical constraint, an invisible but very powerful chain.

- The Merchant: Standing on his side, he is the embodiment of mockery. He wears a turban that is too high and showy, decorated with a feather. Her robe is of saffron-colored silk, richly embroidered. His body is leaning back in a coarse laugh. One hand is pointed at the ox and the Brahmin in a gesture of mockery, while the other hand lifts a bag of silver coins, making them clink in the air. His face is a triumph of complacency and superiority.

The crowd: Behind the market, an indistinct mass of figures. They are merchants, farmers, women with children, beggars. Their faces are quick sketches, almost caricatured. Some laugh, others have curious expressions, some seem to pity. But no one intervenes. They are the Greek chorus of this daily tragedy, passive witnesses of injustice.

Symbolic details:

- The ropes of the floats are painted with an almost musical tension: some are limp, others taut, signifying the effort missed, the energy that has not been transmitted.

- The dust raised by the tanks mixes with the shadows, creating an oppressive atmosphere.

- In a corner of the square, a stray dog has stopped and looks at the scene with its head tilted, as if he, too, an animal, understood something that humans do not see.

Image Analysis

This scene is the turning point of the narrative, the moment when the harmony of Scene 1 is shattered. It is a visual analysis of verbal violence and its consequences.

The Word as a Chain (Magic Realism):

The most powerful element of the image is the dark line that comes out of the Brahmin's mouth and wraps around the ox's neck. The artist does not limit himself to suggesting that words hurt; shows it. In an era when communication was oral and speech had an almost magical power (the Vedas were considered sacred sounds capable of changing reality), this visualization is perfectly coherent. The word "rascal" is not just a label: it is an inverse spell, a negative mantra that paralyzes. The superhuman power of the ox is not defeated by a stone wall, but by a sound.

The tension between power and impotence:

Nandivisāla is the strongest being in the scene. His muscles are defined, his size is imposing. Yet, he is completely immobilized. The image illustrates the difference between physical strength and action power. The physical strength is all there, in the muscles. But the power of action is blocked by an immaterial factor: the betrayed relationship. It's a lesson in deep psychology: we can have all the resources in the world, but if our spirit is wounded, we're paralyzed.

The reversal of sacredness:

In Scene 1, the Brahmin was on his knees in a gesture of care. Here, he is sitting high on the helm, and his mouth spews poison. Verticality has returned to mean domination, but a domination that has become stupid and cruel. The garland on the ox's neck, which in the first scene would have been an honorific ornament, here becomes a mockery, the last ornament before public humiliation.

The crowd as a mirror:

The crowd is painted in a deliberately indistinct way. They are "the others", those who watch without intervening. The artist does not openly condemn them, but their passivity is an integral part of the scene. Public humiliation needs spectators to exist. Without crowds, the cry of "scoundrel" would be just a sound in the void. It is the presence of witnesses that transforms the insult into a social brand.

Relationship with Contemporary Culture

This ancient scene is perhaps the most immediately recognizable to a modern observer. It speaks directly to phenomena that dominate our present.

Online bullying and verbal violence (Cyberbullying)

The market square is the perfect equivalent of contemporary social media. The Brahmin who shouts "scoundrel" in front of a crowd is the troll who posts an insulting comment under someone's post, or the influencer who throws a shitstorm at an unfortunate person.

The dynamic is identical: there is an aggressor (the Brahmin/troll), a victim (Nandivisāla/target), an audience (the crowd/users) who laugh, comment or simply observe, and often an instigator (the merchant/clickbait) who profits from the show. The image shows us that verbal violence is not "just words": it is a real chain that immobilizes the victim, preventing him from acting, from responding, from living. Anxiety, depression, social withdrawal are the "paws planted on the ground" of our times.

The culture of humiliation and "body shaming"

The merchant who laughs and shows coins embodies the contemporary culture of humiliation as a spectacle. From reality shows to comments on physical appearance, we live in an era in which denigrating the other has become a form of entertainment and, sometimes, of profit.

The garland around the neck of the ox, in this context, becomes a very powerful image. How many times do we see people "prepared" and "adorned" (with elegant clothes, makeup, neat poses) only to be literally destroyed by a public comment? The image reminds us that external preparation does not protect us from inner wound.

Toxic leadership and workplaces

The Brahmin who shouts orders from his pedestal is the embodiment of the toxic boss, the leader who believes he can achieve results with verbal whipping, with public humiliation, with aggressive micro-management.

The scene scientifically demonstrates what contemporary organizational psychology confirms: a hostile work environment does not produce results, it produces blockage. The employee (the ox) may have all the skills (muscles), but if he is called "incompetent", "slacker", "scoundrel", his productivity is paralyzed. Companies that invest in the culture of kindness and respect, on the contrary, release unexpected energies (as we will see in Scene 4). This image is a visual warning for all managers.

The dynamics of the victim and blaming

In the scene, the focus is all on the ox that doesn't move. He is the "failure" in the eyes of the crowd. But the image, thanks to the dark line that comes out of the Brahmin's mouth, shifts the responsibility to where it belongs: to the aggressor.

This is extremely relevant in contemporary culture, where victims of violence (verbal, psychological, physical) are often blamed: "Why don't you react?", "Why don't you leave?", "It's you who are weak". The image answers: the victim is immobilized by the violence suffered. The question is not "why don't you react?", but "why did they attack you?".

The Power of Testimony and the Responsibility of the Viewer

The crowd that looks on without intervening is a powerful ethical warning. Every day, on social media or in real life, we witness episodes of humiliation and verbal violence. Our passivity makes us accomplices.

The image challenges us: you, who look at this scene, which side are you on? Are you the laughing merchant? Are you the passerby who looks away? Or are you someone who, tomorrow, could break that invisible chain with a different word? In an age of digital viewers, this question is more urgent than ever.

Trauma and psychological paralysis

Finally, the scene is a stunning visual representation of trauma. The ox is not stubborn, it is not lazy. He is injured. The word triggered a freeze reaction, one of the primordial responses of the nervous system

in the face of a threat (fight, flight, freeze, faint).

In contemporary culture, there is more and more talk of trauma, invisible wounds, PTSD. This picture, painted centuries ago, anticipates these neuroscientific discoveries: emotional pain has real physical consequences, and it can block action more powerfully than any material obstacle.

Scene 2 – "The Bet and the First Humiliation" is a timeless fresco of human cruelty and its consequences. In an age where communication has become instantaneous, global, and often ruthless, this image forces us to stop and face the violence that our words can unleash.

It reminds us that force is not everything, that public humiliation is a chain, and that our gaze as spectators is never neutral. Faced with the ox planted on the ground, we are called to choose: do we want to be those who add chains, or those who, one day, will learn to call the other by his true name?

Scene 3: The dialogue in the stable

Setting: The stable at home, at night. A simple oil lamp spreads a flickering light.

Characters: The Brahmin (heartbroken), Nandivisāla (thoughtful).

(The Brahmin is lying on his couch, groaning in shame and loss. Nandivisāla enters silently, approaches and rests his large head on the edge of the bed.)

Nandivisāla: (In a calm and deep voice, heard only in the heart of the Brahmin) Brahmin, do you rest? Or does the pain keep you awake?

Brahmin: (Jumping, looks at the bull not with anger, but with amazement) My joy... How can I rest? I lost everything. A thousand pieces! They laughed at me.

Nandivisāla: (His large, dark eyes stare at the Brahmin with immense sadness) Brahmin, in all the time I have lived in your house, have I ever broken a pitcher? Have I ever soiled the floor? Have I ever disobeyed you in anything?

Brahmin: (Shaking his head) Never, my son. You've always been perfect. Sweet and obedient.

Nandivisāla: (Voice is firm, but full of wounded love) So why did you call me a "scoundrel" today, in front of everyone? Why "slacker"? Your words were not commands, they were knives. They didn't hit my back, but my soul. Strength doesn't just come from food and muscles, it comes from what you call me. You have called me with contempt, and contempt has tied me to the ground. Call me from the heart, and nothing can hold me back.

Image Description

Composition and style: The scene is painted in the style of a 17th-century Mughal miniature, but here the color palette undergoes a radical transformation. The violent reds and acid yellows of Scene 2 give way to an immersion in the deep midnight blue, broken only by the flickering and golden glow of a flame. The ornamental border is now composed of motifs of crescent moons and eight-pointed stars, symbolizing nocturnal introspection and inner travel.

Setting: The inside of a stable, at night. It is not an aseptic or idealized place: you can glimpse, barely hinted at in the shadows, a pile of hay, a stone trough, a rope hanging from a nail that is now unused. The room is shrouded in almost total darkness, but not oppressive. It is an intimate, collected darkness that invites silence and confidence.

The light source: A small terracotta oil lamp hangs near the bed. Its flame is tiny, but its glow is the only element that pierces the darkness. Light dances on the walls, creating shifting, trembling

shadows that seem alive. The whole scene is organized around this light: it is the emotional and spiritual center of the image.

The characters:

- The Brahmin: He is lying on a simple bed of mats and blankets of raw wool. His position is abandoned, defeated. You can see the tension of the jaw, the deep wrinkle between the eyebrows. His body is a geography of defeat: his shoulders hunched, his chest that rises in labored breaths, his legs curled up in a fetal position. He does not sleep: he is awake, a prisoner of his pain. His white robe is now crumpled, stained with dust and tears.

- Nandivisāla (the ox): He is the dominant figure of the composition, but his domain is made up of delicacy. Its massive body occupies a large part of the space, yet it does not crush the scene, it envelops it. He approached the bed with a silent step. His large head is bowed, resting with infinite caution on the edge of the bed, near the Brahmin's hand. Its powerful horns are made soft by the half-light. His eyes – huge, dark, liquid – are fixed on the man's face. There is no reproach in that look. There is a question, of course, but also a cosmic tenderness, a geological patience. He seems to say: "I'm here. Speak. Or don't talk. But I'm here."

The supernatural element: Between the two characters, the artist has painted a very subtle but crucial detail. In the air, between the mouth of the Brahmin and the ear of the ox, thin lines of gold float, almost imperceptible, like threads of luminous silk or like vibrations in the air. They are not words: they are deeper. They are the substance of communication that transcends language. It is thought that becomes a bridge, pain that becomes listening, forgiveness that becomes presence. Gold, the color of divinity and eternity, suggests that this silent dialogue is sacred.

Image Analysis

This scene is the beating heart of the entire narrative, the pivot on which the story revolves. After the noise and fury of the square, everything is silent. And it is in silence that true communication takes place.

Silence as a language:

After the words of Scene 2, the words are absent here. Yet,

communication is deeper than ever. The image celebrates silence as a space of authentic relationship. The golden lines that fluctuate between the two are not sounds, they are presence. In a world (ancient and modern) saturated with words, often empty or violent, this scene reminds us that true understanding often takes place in shared silence.

The shared vulnerability:

In Scene 1, the Brahmin was on his knees feeding the calf. In Scene 2, the Brahmin was up shouting. Here, the Brahmin is prostrate, annihilated. It is reduced to its most extreme vulnerability. At the same time, the ox, which in the previous scene was paralyzed and humiliated, now becomes close. The scene shows that healing begins when both subjects strip off their masks – that of the dominator and that of the victim – and meet as two wounded beings.

The reversal of care:

In the first scene, the man fed the animal. Here, it is the animal that watches over man. The care relationship has been reversed and, by inverting, it has deepened. The ox does not bring food, it brings its silent presence, which is the deepest nourishment. The image suggests that healing is not a one-way process, but a mutual care.

The Light of Consciousness:

The oil lamp does not illuminate the whole room. It only illuminates the two characters and the space between them. It is as if consciousness – the awareness of pain and relationship – were the only light needed. Everything else (the outside world, the square, the crowd, the bet) sinks into darkness, becoming irrelevant. In this narrow and illuminated space, the miracle takes place: the ox understands, and the Brahmin, perhaps, begins to understand.

Waiting as an act of love:

The laying of the ox is one of endless waiting. He asks for nothing, he demands nothing. Simply, it is there. The head resting, the eyes open. It is the visual representation of what psychologists call empathic presence: the act of being with the other in his pain, without trying to solve it, without judging him, simply by being there.

Relationship with Contemporary Culture

This nocturnal and silent scene resonates deeply with many sensitivities and needs of contemporary culture.

The mental health crisis and the need to listen

We live in an age of noise and loneliness. Despite digital connectivity, rates of depression, anxiety, and loneliness are soaring. Scene 3 is a very powerful image of what is missing: someone who approaches silently, who rests his head next to ours, who looks at us without demanding anything.

In a world of paid therapists and empathetic chatbots, this scene reminds us that the deepest healing often happens in an authentic and gratuitous relationship, made up of silent presence. The ox is not a psychologist, he is a friend. And perhaps, the contemporary crisis of mental health is also a crisis of deep friendship, of relationships capable of withstanding silence and pain.

Male vulnerability and the cost of pride

The Brahmin is destroyed. He has lost money, face, self-confidence. In contemporary culture, especially in Western culture, men are still often educated to hide vulnerability, to "be strong", not to show pain.

This image shows a man at his lowest point, and he doesn't judge him. On the contrary, it envelops him in a sacred light. It is a powerful message for all men who suffer in silence: it is okay to collapse. It's okay to cry. It's okay to be vulnerable. True strength is not never falling, but having someone watch over us when we fall.

The human-animal relationship as therapy (Pet Therapy)

The scene is a perfect visual anticipation of pet therapy. Animals, with their non-judgmental presence, their ability to stay in silence, their sensitivity to human emotions, are increasingly recognized as valuable co-therapists.

In kennels, hospitals, nursing homes, animals offer exactly what Nandivisāla offers here: presence, contact, silence. The image tells us that this is not a modern fad, but an ancient truth: animals can heal us, if we let them close.

Active listening and non-violent communication

The scene is a visual manual of what psychologists call active listening. The ox does not interrupt, does not advise, does not judge. Listen. His ears are stretched forward, his body is oriented upwards.

In contemporary culture, where conversations are often competitions to be right or to say one's best line, this image is a reminder of the importance of truly listening. Dialogue in the stable does not need words: it is listening that heals.

Digital loneliness and the need for physical presence

We live in an age of virtual connections but real loneliness. We can talk to a hundred people a day on Instagram or WhatsApp, and yet feel deeply alone.

The scene speaks to us of a different kind of connection: the physical presence, the warmth of a body next to you, the head resting on the edge of a bed. In an age of emojis and voice messages, the image reminds us that nothing can replace the simple, powerful presence of another living being looking at us in silence.

Reconciliation after the conflict

The scene is the moment of transition between violence (Scene 2) and triumphant reconciliation (Scene 4). In human relationships, whether they are amorous, family or work, this step is fundamental. After a quarrel, after a wound, there is a need for a moment of silence, a night in which the two parties look at each other without words, and decide, deep down, whether to rebuild or not.

Contemporary culture, accustomed to speed and polarization, often skips this step. We go directly from quarrel to rupture, or from quarrel to superficial peace, without that moment of illuminated night in which the wounds are recognized. The image invites us to rediscover the value of this intermediate space.

The epiphany in everyday life

Finally, the scene speaks to us of the possibility of the sacred in the humblest place. The stable, the hay, the oil lamp, a broken man and an ox. It is in this humble scenario that the miracle of understanding takes place.

In contemporary culture, we often seek enlightenment in faraway places, in expensive gurus, in exotic retreats. This image tells us that the epiphany can happen in our room, on any night, with the most

unexpected person (or animal). Just stop, be silent, and rest your head next to the other.

Scene 3 – "The dialogue in the stable" is perhaps the most necessary for our time. In an age of noise, verbal violence, digital loneliness, and mental health crises, this image is an oasis of silence and healing.

It reminds us that before every word, before every action, there is presence. It reminds us that true strength is not to shout louder, but to know how to be silent next to those who suffer. It reminds us that sometimes, to heal a wounded relationship, you don't need big speeches, but a night, a lit lamp, and two beings looking into each other's eyes without fear.

The ox watches over man. The animal teaches the human. And in this reversal, the image offers us one of the most profound lessons of humanity imaginable.

Scene 4: The Resurrection of Power

Setting: The market square itself. The crowd is larger, the Merchant is even more mocking.

Characters: Brahmin, Merchant, Nandivisāla, Crowd.

(The stakes are now two thousand pieces. The hundred wagons have

been reloaded. Nandivisāla is brighter than ever. The Brahmin, visibly tense, sits next to him on the helm. He doesn't have a goad in his hand.)

The Merchant: (Shouts through the crowd) So, Brahmin? Do you call him a scoundrel again today? Or maybe worse?

(The Brahmin ignores the cries. He leans over and gently places his hand on Nandivisāla's powerful back. She caresses it with the same tenderness with which she did it as a calf. Then he bends down and whispers in his ear. His voice is a breath, but it vibrates with immense affection.)

Brahmin: (Softly, with all my heart) Come on, my friend. Forward, my Nandivisāla, Deep Joy. Please, my noble friend, show him your strength. Pull for me.

(For a moment, time stops. Then, Nandivisāla closes her eyes, savoring those words like nectar. The word "friend" is not just a sound: it is a wave of heat that floods his chest, a light that unties every chain. His mighty muscles tense, but this time not against the earth, but with the earth. His paws press the ground and reality itself seems to bend.)

Nandivisāla: (Powerful bellow, not of effort, but of triumph and joy)

MUUUUUUH!

(With a smooth, unstoppable dash, the entire row of a hundred floats moves. The wheels turn, the ropes are stretched and snap all together. In a matter of seconds, the last tank is exactly where the first one used to be. A superhuman feat accomplished with the grace of a dancer. The crowd falls silent, then explodes in a roar of amazement and cheer.)

The Merchant: (Mouth open, he drops the bag with the two thousand pieces) By the gods... It's impossible!

(The Brahmin, weeping with joy, embraces Nandivisala's mighty neck. The bull turns and licks his hand. Other spectators, moved, throw more coins and garlands at their feet. True wealth is not silver, but the immeasurable strength that only kindness can awaken.)

Image Description

Composition and style: The scene is painted in the style of a 17th-century Mughal miniature, but here the color palette explodes in a triumph of color. After the midnight blue of Scene 3, saffron, vermilion, gold leaf, turquoise burst in. The ornamental border is a riot of blooming lotus flowers and gold leaves, symbolizing the sudden flowering of unexpected power.

Setting: The same market square as in Scene 2, but unrecognizable. No longer dusty and oppressive, but vibrant with energy and amazement. The crowd has doubled, the stalls are adorned with colorful fabrics displayed as a sign of celebration. The sky, previously undefined, is now a riot of turquoise and golden clouds, as if nature itself participated in the miracle.

The Long Line of Floats: The theory of a hundred floats is still there, but it is no longer a symbol of oppression. It has become the tail of a comet, the sequel to a triumph. The strings that bind them are taut like violin strings, vibrating with transmitted energy. The rear wheels of the last tank are exactly where the front wheels of the first tank were in Scene 2. The movement is complete, the impossible has happened.

The main characters:

- Nandivisāla (the ox): It is the absolute center of the composition, the pivot around which the visual universe revolves. His white cloak has been washed and shines like silk. The garland around his neck, in Scene 2 grotesque, here is a halo of fresh flowers, perhaps fallen from the sky or thrown by the crowd. His body is painted in full momentum: the muscles of the back and shoulders are perfect curves, not contracted in the effort, but fluid in the action. The front legs are raised in a powerful stride, the hind legs press on the earth with the force of an earthquake. The nostrils are slightly dilated, but not because of fatigue: because of joy. The tail is raised like a banner in battle. But the most extraordinary element is the eyes: they do not look forward, towards the wagons. They look to the side, towards the Brahmin, and in that gaze there is no longer the painful question of Scene 2. There is trust, gratitude, and a spark of complicit joy. She's doing this for him.

- The Brahmin: He is no longer sitting on the rudder with the goad raised. He is standing, slightly bent forward, but not to command. His right hand is stretched out, flat, on the back of the ox, in a gesture that is at the same time blessing, caress and thanksgiving. His face is transfigured: there is no more anger, no frustration, no despair. There

is amazement, gratitude, and a love so intense that it bathes his eyes with tears. His mouth is ajar, but he doesn't scream. He whispers, perhaps, the same words as in the night: "My friend, my noble friend". No dark lines come out of his mouth, but thin threads of gold that envelop Nandivisāla like a halo of light. The word "friend" is no longer a chain, it is a propeller.

- The Merchant: He is relegated to a corner of the composition, at the bottom right. His figure is shrunk, almost caricatured. His turban that is too high is sideways, the feather broken. His mouth is wide open in a mute scream of amazement and disbelief. His hands, once triumphant with the bag of coins, are now open and the coins fall to the ground like rain, rolling away. It is the image of the defeat of cynicism in the face of the miracle.

The crowd: No longer an indistinct mass of passive spectators. Now they are individuals with faces full of expression. Some have their hands joined in prayer or as a sign of homage. Others throw flowers, petals, garlands towards the ox. Still others are kneeling, as a sign of reverence. A baby is lifted in his mother's arms to see better. An old man weeps, wiping his eyes with the edge of his cloak. The crowd is no longer a passive witness, but an active participant in the miracle.

Symbolic details:

- From the imprints of the ox's hooves, the artist painted small flowers that bloom instantly. The earth itself, trampled on with love, produces life.

- The ropes of the wagons, once limp, are now taut and vibrating, and some seem to emit small golden sparks, as if the transmitted energy were electric.

- High in the sky, some birds have been painted in flight, attracted by the scene, or perhaps freed from the cage of the impossible.

- The Brahmin's goad lies on the ground, forgotten, in the corner opposite the merchant. It is no longer needed.

Image Analysis

This scene is the culmination of the entire narrative, the moment in which the thesis of the story becomes flesh (and painting). It is the visual demonstration that kindness is not weakness, but the highest

form of power.

The word as a motor (The gold of kindness):

In Scene 2, the hard words were dark lines that tied together. Here, kind words are golden threads that push. The artist visualizes the same theory, but in reverse: language is not just a means of communication, it is a form of energy. The word "friend," spoken from the heart, has the same physical power as a thousand muscles. Indeed, more: it frees the muscles that are already there. Gold, the color of the divine and the alchemical, suggests that kindness transforms matter, operates a transmutation: paralysis becomes action, stone becomes flower.

The direction of gaze:

This is the most important detail. In Scene 2, the ox looked at the Brahmin with a painful question, and his eyes were the only moving part of his immobilized body. Here, he still looks at the Brahmin, but he is moving. The gaze is no longer a brake, it is a connection. The ox does not pull carts for the bet, for pride, for the challenge. He pulls them out of love, for that look that he reconstructed in the night. Power comes from relationship, not isolation.

The Fall of the Merchant (The Triumph of Defeated Cynicism):

The figure of the merchant who loses coins is fundamental. The merchant represents the world that believes only in brute force, in immediate profit, in the logic of "whoever shouts the most wins". His amazement at the miracle is proof that the logic of kindness is incomprehensible to those who live in the logic of profit. His defeat is not only economic (he loses money), it is epistemological (his vision of the world collapses). The image celebrates the defeat of cynicism.

The crowd attending:

In Scene 2, the crowd was passive, silent accomplices of the humiliation. Here, she is active, participating in the triumph. The artist suggests that kindness, unlike violence, does not isolate but unites. While insult creates spectators, love creates community. The crowd does not just look: they throw flowers, kneel, cry with joy. She is emotionally involved, because the miracle of the healing relationship affects everyone.

The flowers under the hooves:

It is a detail of magical realism that summarizes the profound meaning of the scene: the power of kindness is creative. Not only does it move the carts, but it makes the trampled land bloom. Where love passes, life blossoms. It is an image of cosmic hope: good is not only reparative, it is generative.

The abandoned goad:

The instrument of coercion, of command, of threat, lies on the ground, useless. The lesson is clear: those who need the goad to be obeyed do not really have authority. True authority is the one that is conquered with the relationship, and does not need weapons (not even verbal) to exercise it.

Relationship with Contemporary Culture

This scene of silent and powerful triumph resonates deeply with many of the challenges and aspirations of our time.

Gentle leadership and human resource management

In the contemporary world of management, there is more and more talk of kind leadership, empathetic leadership, people first. Scene 4 is the perfect visual demonstration of this philosophy.

The ox (the employee, the team) has all the necessary strength. But it remains blocked if the leader (the Brahmin) uses the verbal whip (public criticism, micro-management, humiliation). When the leader learns to use the word "friend" (recognition, trust, respect), the force is freed and the results come, often exceeding all expectations.

In an age of quiet quitting and work disaffection, this image is a reminder: employees are not machines to be exploited, but sentient beings whose productivity is directly proportional to the quality of the relationship with those who lead them.

Nonviolent communication and conflict resolution

The scene perfectly illustrates the principles of Non-Violent Communication (NVC) developed by Marshall Rosenberg. After expressing his pain (with his gaze and paralysis, in Scene 2), the ox receives an empathic communication (the caress and the word "friend") that dissolves the blockage and frees the action.

In today's polarized and conflictual culture, this image offers a model for conflict resolution: one does not win by humiliating the adversary, but by recognizing his or her dignity. Whether in politics, in the family or on social media, the lesson is the same: violence breeds blockage, kindness breeds movement.

The power of recognition and positive feedback

Organizational psychology and modern pedagogy know that positive feedback is much more effective than negative feedback in improving performance. Scene 4 is visual proof of this truth.

The word "scoundrel" (public negative feedback) has paralyzed. The word "friend" (affectionate recognition) has unleashed unprecedented power. In an age where there is a lot of talk about constructive criticism, the image reminds us that authentic praise is often much more constructive than any criticism.

Resilience and healing from trauma

The ox does not forget the humiliation suffered. But in the night (Scene 3), a process of elaboration takes place. In Scene 4, the ox is not simply "back to the way it was before." He is stronger than before. Its power is resilience: it is the strength of those who have gone through pain and come out of it, not unscathed, but transformed.

In contemporary culture, where trauma is a central theme (from psychology to fiction), this image offers a vision of hope: the wound, if accompanied, can become a source of unexpected power. The ox does not forget, but transforms pain into momentum.

The silent victory against the culture of shouting

We live in the culture of screaming: talk shows scream, social media screaming, politicians screaming. Scene 4 is a silent victory. The ox does not moo triumphantly, the Brahmin does not cry victory. The crowd is celebrating, but the center of the scene is a man stroking a pulling ox.

It's a power image that doesn't need decibels. In an age where there is a tendency to confuse strength with volume, this scene reminds us that the deepest revolutions take place in the silence of a relationship that is being stitched together.

The decrease in coercion and the growth of trust

The scene shows a double movement: as the goad falls to the ground (degrowth of coercion), flowers bloom under the hooves (growth of life). It is a powerful metaphor for many contemporary areas: from education (less punishment, more trust) to politics (less authoritarianism, more participation) to technology (less control, more autonomy).

The image suggests that abandoning the tools of control does not mean losing power, on the contrary: it means unleashing a more authentic and creative power, capable even of making the earth flourish.

The revenge of the invisible

Nandivisāla is an ox. In the ancient social hierarchy, it was a working animal, a being without a voice. Yet, he is the protagonist of the miracle. It is he who teaches man the true nature of power.

In contemporary culture, this is the revenge of the invisible: of exploited workers, of exploited animals, of silenced minorities, of all those who are called with denigrating epithets ("scoundrel") and reduced to tools. The image tells them: your strength is immense, but it will only be released when someone calls you by your real name, with respect, with love. And when he is free, the world will change.

The secular spirituality of the relationship

Finally, the scene is an image of spirituality without gods. The miracle is not the work of an external deity, but of the relationship between two living beings. The light that envelops the ox does not come from heaven, but from the hand of the Brahmin and the eyes of the ox.

In an era of crisis of institutional religions but of search for meaning, this image offers a secular spirituality accessible to all: the sacred is in the quality of our relationships. The power that resurrects is that of love between a man and an animal, between one being and another being. You don't need a temple: all you need is a stable, a hand on your back, and a word spoken from the heart.

Scene 4 – "The Resurrection of Power" is the triumph of the central thesis of the Jātaka: courtesy is not a social ornament, it is a cosmic force.

In a contemporary world that often glorifies ruthless competition,

verbal violence, cynicism, and a culture of humiliation, this image is a radical and necessary counterpoint. It reminds us that true power does not lie in the goad, but in the caress. It is not in the scream, but in the word whispered with love. It is not in dominating, but in recognizing.

The ox pulling a hundred carts is not a supernatural miracle. It is a relational miracle. And it is a miracle that is still possible, every day, in our homes, in our workplaces, in our communities. Just remember to call the other by his real name: friend.

Epilogue: The Master's Voice

Setting: The forest of Jetavana, in the days of the Buddha.

Characters: The Buddha, the monks.

(The Master, sitting in the shade of the trees, concluded the story. The monks listened in silence, understanding the lesson.)

The Buddha: (His voice is like a bell of clarity) "Speak only words of kindness, never words of contempt. Because the one who called him 'friend', that bull, with a single impulse of love, moved an unimaginable weight and gave wealth. So it is with all beings. The word 'friend' is not a sound: it is a physical force, a divine energy capable of overcoming the gravity of hatred and the matter of suffering."

(And the Master identified the rebirth, so that the seed of that strength would sprout forever.)

The Buddha: At that time, the Brahmin was Ānanda, and I myself was Nandivisāla, the bull who found his strength in kindness.

Image Description

Composition and style: The scene is painted in the style of a 17th-century Mughal miniature, but here the color palette reaches its peak of spirituality. After the explosion of colors in Scene 4, we enter a dimension of pearly, almost unreal light. Pale gold, ivory, sage green and midnight blue transfigured into a lunar blue dominate. The ornamental border is composed of lotus flower motifs that open upwards and Arabic or Sanskrit writings that form a continuous prayer motif.

Setting: The Jetavana forest, one of the sacred places where the Buddha used to teach. It is not a wild forest, but a place tamed by the presence of the sacred: fig trees with wide, shiny leaves, a carpet of soft grass strewn with fallen petals, a distant body of water reflecting the moonlight. The hour is twilight, that moment suspended between day and night in which the visible and invisible worlds touch each other. Light does not come from a specific source: it seems to emanate from the things themselves, from the trees, from the faces, from the air.

The central figure – The Buddha: In the center of the composition, under a large fig tree with leaves that form a golden halo, sits the Buddha. His pose is one of perfect serenity: legs crossed in the lotus, back straight as a mountain, hands in dharmacakra mudra (the gesture of the wheel of doctrine, with the fingers forming a circle, symbol of setting the teaching in motion). His face is a perfect oval, illuminated by a smile that is neither of joy nor sadness, but of absolute compassion. The eyes are half-closed, not out of tiredness, but to look inside and outside simultaneously. A golden glow emanates from his figure, not intrusive, but enveloping: it is the sign of his illumination, which radiates like heat from an invisible fire.

The monks: Around him, arranged in a semicircle, sit the monks. They are male figures, with shaved heads and saffron-colored cassocks that in the image become warm orange and ochre. Their postures are of attentive reception: some have their hands joined in prayer (anjali

mudra), others rest them on their knees, all have their eyes fixed on the Master. Their faces are a sample of expressions: there is the young monk with his eyes wide open in amazement, the elderly monk with wrinkles marked by a lifetime of research and an expression of silent confirmation, the middle-aged monk with his forehead slightly furrowed in the effort to fully understand. No one speaks, no one moves. They are immersed in total listening.

The ethereal vision: Above the monks' heads, in mid-air, floats a thin transparent veil, like a silk veil painted with diluted watercolor. Within this veil, the ethereal, almost ghostly silhouettes of the Brahmin and the ox Nandivisāla can be glimpsed. They are recognizable: the Brahmin with his white robe, the ox with his mighty size. But they are like dreamed figures, evanescent, weightless. They are the past history that resurfaces in the present, the echo of another life that resonates in the memory of the Awakened One. Between the ethereal figures and the Buddha, very thin gold threads connect the past scene to the present, signifying that the teaching flows through time like an underground river.

Symbolic details:

- Is the fig tree under which the Buddha sits the same one under which he attained enlightenment? It doesn't matter: every tree here is the tree of wisdom.

- Small forest animals (a squirrel, a peacock, a hare) are crouching at the edge of the scene, also listening. Nature participates in teaching.

- In the distance, barely visible among the trees, you can see the silhouettes of some women and children: teaching is for everyone, even if not everyone can get close.

- The sky, in the upper part, is not empty: light brushstrokes of gold suggest the presence of celestial beings, devas, who listen rapt.

Image Analysis

This final scene is a meta-scene, a story within a story. It does not narrate an event in the history of Nandivisāla, but narrates the act of narrating that story. It is a reflection on the very nature of teaching and transmission.

The Chinese box structure (The story within the story):

The image visually represents what narratologists call mise en abyme. The Buddha tells a story, and within that story are the Brahmin and the ox. But the image shows the narrator (the Buddha), the listeners (the monks) and the narrated story (the ethereal figures) at the same time. It is a game of temporal mirrors: the past lives again in the present, and the present (listening to the monks) will give life to the future (the transmission of the teaching).

Light as truth:

In the previous scenes, the light was always physical: sunlight (Scene 1), flickering lamp light (Scene 3), daylight (Scenes 2 and 4). Here, light is metaphysical. It doesn't illuminate, it is. The Buddha is not enlightened by an external source; he is the source. The artist suggests that truth is not something that is sought with a lamp, but something that, once found, radiates of itself.

The ethereal figures as memory and teaching:

The silhouettes of the Brahmin and the ox are evanescent, but they are no less real than the monks in the foreground. They are proof that stories do not die, but continue to live in the memory of those who tell them and those who listen to them. They are also the embodiment of the Buddhist concept of reincarnation: the ox and the Brahmin are no more, but their essence, their lesson, continues.

Listening as an active practice:

The monks are not passive: their faces are tense in listening, their bodies are oriented towards the Master. The artist represents listening not as passive reception, but as an action, a discipline. The gold threads that connect the Buddha to the ethereal figures do not reach the monks directly: they must be the ones who incline their ears, to stretch their minds, to receive them.

The inclusion of nature:

The animals on the edge of the scene are not there by chance. In the story that the Buddha tells, the protagonist is an animal. The artist reminds us that the Buddha's teaching is for all sentient beings, not just humans. The squirrel that listens is as important as the monk who listens.

The circle that closes:

The scene recalls Scene 1. There, a Brahmin was feeding a calf in a

stable. Here, a Buddha feeds his monks with the food of doctrine. The story is a circle: the physical care of Scene 1 becomes, in the epilogue, spiritual care. Love for one animal becomes love for all beings.

Relationship with Contemporary Culture

This scene of silent teaching and oral transmission is perhaps the furthest from our fast-paced age, yet it is the one that speaks most powerfully to our deepest needs.

The crisis of attention and the need for deep listening

We live in the age of perpetual distraction. Smartphones, notifications, multitasking, endless scrolling. Our capacity for deep listening is atrophied. The monks around the Buddha represent the exact opposite: total listening, complete immersion in a word that comes from afar.

This image is a warning and a desire. It reminds us that without listening there is no learning, without learning there is no growth, without growth there is no wisdom. In an age of noise, listening has become a revolutionary act. The scene invites us to rediscover the ability to sit quietly and listen to someone who has something true to say.

The role of teachers and mentors

The figure of the Buddha as a teacher is universal. In an era in which authority is constantly questioned, in which there is talk of the "death of teachers" and the democratization of knowledge (YouTube, online courses, Wikipedia), this image reminds us that true teaching is not only the transmission of information, but relationship.

The Buddha is not giving a frontal lecture: he is sharing a story, he is witnessing. His authority does not come from a title, but from his very presence, his light, his coherence. In contemporary culture, there is a hidden hunger for authentic teachers, for people who teach not only what they know, but what they are.

Storytelling as a vehicle of truth

The Buddha is not listing precepts: he is telling a story. And inside that story there is an ox, a Brahmin, a bet, a night of dialogue, a miracle. Storytelling is the vehicle of truth.

In contemporary culture, storytelling is ubiquitous: in marketing, politics, journalism, psychotherapy. But it is often reduced to a technique, to an instrument of persuasion. This image reminds us of the original and sacred function of storytelling: not to persuade, but to reveal. The story of Nandivisāla does not want to convince the monks of something: it wants to show them something, so that they can see it with their inner eyes.

Cultural memory and intergenerational transmission

The ethereal figures of the Brahmin and the ox are memory. They are what they have been and continue to be, if anyone tells it. In an era of hyper-present, of obsession with the "new", with "trending", this image speaks to us of the importance of transmission.

What survives of us? Perhaps, the stories we have told. The Buddha, by telling a story from centuries earlier, keeps those existences alive. In contemporary culture, fragmented and fast-paced, there is a growing need for roots, for memory, for stories that connect us to those who came before us.

The community as a learning space

The monks do not listen alone. They listen in community, sitting in a circle. Learning is a shared experience. One learns from the other, faces respond to each other, expressions are reflected.

In contemporary culture, learning is often individualized (online courses, solitary study). This image reminds us that wisdom flourishes in community, in exchange, in shared presence. Reading circles, meditation groups, communities of practice are modern heirs of these monks sitting under the tree.

Nature as part of teaching

The animals on the edge of the scene remind us that the Buddha's teaching (and wisdom in general) is not an exclusively human affair. Nature listens, nature participates.

In an era of ecological crisis, this image invites us to recover a broader, more inclusive vision of the learning community. It is not only us humans who learn: we learn from animals, plants, trees. And they, perhaps, learn from us. Wisdom is a dialogue between all forms of life.

Silence as a space of revelation

No one speaks in this scene except the Buddha (and his speech is represented as listening, not noise). Silence is the space in which truth can manifest itself.

In contemporary culture, silence is a rare commodity. We are bombarded with sounds, music, podcasts, notifications. Silence is frightening, because it confronts us with ourselves. Yet, without silence, there is no deep listening. This image is an invocation to silence, a sacred space to be carved out in our hectic days.

The figure of the Buddha in pop culture

Finally, the figure of the Buddha is now a global icon, often emptied of its original meaning and reduced to a symbol of relaxation, app meditation, superficial well-being. This image, with its solemnity and depth, brings us back to the seriousness of the Buddhist teaching.

The Buddha here is not a living room icon, but a living teacher who transmits a painful and wonderful lesson: kindness is a cosmic power. In an age of do-it-yourself spirituality and superficial cultural appropriation, this image invites us to respect the depth of the traditions from which we draw.

The value of storytelling as collective therapy

The monks listen to a story of humiliation, pain, dark night, healing and triumph. It is a story that contains all human emotions. By listening to it together, the monks collectively process these emotions.

In contemporary culture, group psychotherapy, sharing circles, storytelling circles are rediscovering this ancient healing power of collective storytelling. Telling stories (and listening to them) is not just entertainment: it is a way to heal the wounds of the collective soul.

The Epilogue – "The voice of the Master" is the seal of the entire work. After going through the four scenes, the viewer arrives here and discovers that everything they saw was not just a story, but a teaching. The ox, the Brahmin, the bet, the night, the miracle: everything was there to say something greater.

In a contemporary world that often forgets the power of stories, which reduces teaching to notions and wisdom to information, this image is a necessary reminder. It reminds us that sitting in a circle, in silence,

around a master who tells an ancient story, is still one of the most revolutionary gestures we can make.

Because ancient stories, such as that of Nandivisāla, do not speak only of the past. They talk about us. They speak of our ability to hurt and heal, to humiliate and to lift, to forget and to remember. And, by listening to them together, perhaps we learn something that no online course can ever teach us: the superhuman power of courtesy.

Axis B – THE VISIBLE FRUIT (Immanent justice)

Increasing value: from the short gaze (envy) to the long gaze (wisdom).

The Transition: From Axis A to Axis B

From the Brute Force of the Voice to the Immanent Justice of the

Fruit, a movement from the inside out and from the immediate to the lasting.

- Axis A – "The word that hurts and the word that heals" is the axis of expressive power. It is the realm of voice, of sound, of intention that becomes vibration in the air. Its increasing value (from instinctive reaction to conscious intention) represents the domestication of inner brute force. You learn to dose the power of the verb, to choose whether to be a blade or a balm. It is a job on the helm of the ship: you learn to control the direction and force with which the water moves.

- Axis B – "The visible fruit (Immanent justice)" is the axis of tangible consequence. It is the realm of what is gathered, of the objective result in the world. It is no longer the power of the voice, but the specific weight of the actions that solidify over time. Its growing value (from the short gaze/envy to the long gaze/wisdom) represents the ability to read the world not for what appears in the moment, but for what will be after maturation. You learn to see the cause-and-effect system that governs reality.

The Transition Point:

We move from Axis A to Axis B when we understand that the word, even the most healing, is not enough if it is not hinged on an action that produces visible fruit. We move from the art of saying to the art of making be.

If Axis A is the ethics of communication ("how do I speak?"), Axis B is the ethics of reality ("what do my words and actions sow?").

Axis B – THE VISIBLE FRUIT (Immanent justice)

Increasing value: from short gaze (envy) to long gaze (wisdom)

This axis describes our relationship with the justice of the world, the one that does not need an external judge because it is written in the very nature of things: every action produces a fruit that conforms to its root.

- The Low Pole (Short Gaze - Envy): Those who live with a short gaze only see the fruit on the neighbor's tree. He does not see the seed, he

does not see the years of rain and sunshine, he does not see the prunings. Envy is the disease of those who claim the fruit without having planted the tree, or of those who look at the harvest of others and forget to cultivate their own. It is a static and short-sighted vision of reality, which generates anger and resentment.

- The High Pole (Long Look - Wisdom): The wise man knows that the fruit is only the end of a process. He looks at the tree and sees the seed that has been; he looks at the seed and sees the tree that will be. Immanent justice, for him, is not an external punishment or reward, but the intrinsic order of things. His action is patient because he knows that time is an ally of truth.

Levels 4, 5, and 6 of Axis B

Let's see how this growth of gaze is articulated, from short to long.

Level 4 – THE CRAFTSMAN OF REALITY

From envy to industriousness. - Characteristic: Here the paralysis of the short gaze is overcome. The individual understands that if the fruit is good, the tree is good, and therefore the work has been well done. The gaze is no longer fixed on the fruit of others, but begins to follow the timeline backwards: try to understand the process.

- Behavior: Instead of envying the crop, it asks the farmer how he did it. It is the level of learning by doing, of conscious imitation. The question is no longer "Why did he and I didn't?", but "What techniques did he use? What seeds?". One begins to build one's own reality with one's hands, accepting that immanent justice rewards a job well done. The fruit becomes an objective measure of one's mastery.

Level 5 – THE TIME GARDENER

From industriousness to generational responsibility.

- Feature: The look stretches further. Now we understand that we do not only reap what we sow, but that we also sow for those who will come after. The visible fruit is not only mine, but it is the fruit of the ecosystem that I helped to create. Immanent justice manifests itself as responsibility.

- Behavior: The individual plants trees that they will never sit under. His actions are guided by a systemic awareness: he knows that a rotten fruit today is the result of yesterday's negligence, and that a good pruning today will yield better fruit next year. It goes beyond the logic of immediate profit (typical of the short look) and embraces that of lasting value. His wisdom lies in knowing how to wait and to take care of the roots, even when the branches seem sterile.

Level 6 – THE SEER OF THE ORDER

From responsibility to contemplation of the cosmic order.

- Characteristic: At this level, the "long look" becomes a look at the eternal. Immanent justice is no longer seen as a moral rule, but as an aesthetic and ontological law: it is the profound harmony of the universe, where everything is in its right place and every action resonates in infinity. The visible fruit is reality itself, perceived as perfect in its becoming.

- Behavior: There is no more envy, there is no longer even the anxious industriousness of those who have to demonstrate. There is active contemplation. The individual acts in the world but without attachment to the specific fruit, because he knows that, in one way or another, justice is intrinsic. If he sees an injustice, he does not despair, but works with cosmic patience to rebalance, knowing that the times of the earth are not the times of man. It is wisdom that has come to terms with eternity and operates in sync with the profound order of things.

4. Level 4 – Envy and right vision (30. MUṆIKA & 29. KAṆHA):

- MUṆIKA: The ox envies the fat pig. The other ox explains the fate of the pig. Here you learn not to judge by appearances.

- KAṆHA: The ox pulls 500 carts for charity. It is not just strength, it is voluntary sacrifice for love. The poverty of the mistress is redeemed by the generosity of the ox. We move from personal profit to gift.

30. MUṆIKA-JĀTAKA & 29. KAṆHA-JĀTAKA

A story in scenes inspired by the Kaṇha-Jātaka and the Muṇika-Jātaka, which embodies the passage from the "short gaze" of envy to

the "right vision" that understands the hidden destiny of things.

Video post blogger

https://giusegugliottaapocalisse.blogspot.com/2026/02/30-munika-jataka-29-kanha-jataka.html

https://giusegugliottaapocalisse.blogspot.com/2026/02/29-kanha-jataka-30-munika-jataka.html

THE OX AND THE FAT PIG

A story of long and right vision

SCENE 1 – THE VILLAGE ON THE RIVER

A poor village on the edge of the forest. Mud and straw houses. Green fields stretch out to a river with a rocky bottom. It is dawn.

In a modest but clean barn, two oxen rest after a night in the open. They are brothers, linked by years of shared ploughing. The youngest, MUṆIKA, has a light coat and a restless look. The oldest, KAṆHA, is pitch black, massive, with deep eyes that seem to have seen beyond the horizon.

Their owner, an old widow called GRANDMA, comes in with two buckets of hot bran. He caresses them with gnarled hands.

GRANDMOTHER

(murmuring)

Eat, my children. You are my only family.

Muṇika devours greedily. Kaṇha chews slowly, watching the sun rise.

"Dawn does not hurry for those in a hurry. It comes when it is ready, and it brings with it only those who have had the patience to wait."

DESCRIPTION, ANALYSIS AND COMMENTARY

Scene 1 – The Village on the River (Dawn)

IMAGE DESCRIPTION

The image depicts an Indian village at dawn, enveloped in a soft golden light that promises a new day. The houses are humble, built with mud and straw, with roofs of woven leaves. They overlook a

wide river with a rocky bottom, whose waters flow slowly and placidly, almost sacred.

In the foreground, a modest but well-kept stable. Two oxen rest after a night spent outdoors. The first, Muṇika, has a light, sand-colored cloak and a restless, curious, almost anxious look. His ears are slightly tense, as if he were listening to something indefinite. The second, Kaṇha, is massive, pitch black, with deep eyes that seem to have seen beyond the horizon, beyond time. His posture is calm, grounded, almost monumental.

On the threshold of the stable, an old woman, Grandmother, enters with two buckets of hot bran. Her hands are gnarled, marked by years and work, but her face is wrapped in a simple cotton sari and expresses a maternal sweetness. She bends towards the horse with the same tenderness with which a mother would bend over her children.

In the background, the village awakens: thin wisps of smoke rise from some hearth, a farmer heads towards the fields, children play near the water. Nature is luxuriant but not wild: it is domesticated by man, part of an ancient balance.

The dominant colors are ochre earths, sand, soft greens of the vegetation and the pale blue of the sky at dawn. The light is grazing, typical of the early morning, which lengthens the shadows and caresses the surfaces.

IMAGE ANALYSIS

Composition and narrative structure

The image is constructed as a visual prologue. There is no dramatic action, but a stillness full of potential. The composition guides the gaze from the outside (the village, the river) to the inside (the stable, the two oxen, the woman), suggesting that the story will be born from this intimate and protected space.

The two oxen are arranged in such a way as to create a visual counterpoint:

- Muṇika is slightly ahead, closer to the viewer, as if he were the character we immediately identify with. Its light coat makes it more

visible, more "human".

- Kaṇha is further back, more in shadow, more massive. His position and dark color make him look like part of the earth, almost an archetype rather than a character.

Grandma is in the center, but slightly shifted, in a position of service and care. It does not dominate the scene, but pervades it.

Symbolism

- The river: In the Indian tradition, the river is sacred, a symbol of purification, of time flowing, of the border between worlds. Here is also an obstacle (the rocky bottom) that will become crucial in the story. It is a promise of travel and trial.

- The two oxen: They represent two stages of consciousness. Muṇika is the still ignorant soul, who looks at the world with the eyes of desire and confrontation. Kaṇha is wisdom incarnate, who has already understood the law of karma and immanent justice. The fact that they are yoked together in the same stable symbolizes that wisdom and ignorance coexist, share the same space, the same life.

- The hot bran: It is not fine food, but it is offered with love. It symbolizes the sufficiency of the necessary, the idea that true wealth is not in abundance but in the quality of the relationship. - Dawn: The time of day that precedes knowledge. Everything is still possible, everything is yet to be revealed. Dawn is the time of promise, but also of waiting.

Light and color

The light of dawn is soft and grazing, a symbol of a gradual revelation. It does not dazzle, but reveals slowly. The warm colors (ochre, sand) evoke the earth, the root, the belonging. Kaṇha's black is not threatening, but deep: it is the color of fertile soil, of fruitful mystery.

COMMENTARY

This first scene is a masterpiece of narrative economy and symbolic density. In a single frame, the image contains all the seed of the story

to come.

What is striking is the tension between apparent peace and inner turbulence that can already be glimpsed in Muṇika's gaze. The village sleeps, nature is calm, Grandma is loving, but inside the light ox a question already burns: "Why am I like this and others are different? Why do those who don't work seem to be better off?"

It is the question of nascent envy, which has not yet exploded into resentment but is already brewing. Kaṇha, silent, knows. But his knowledge is not yet communicated: it is a knowledge that is waiting for the right moment to reveal itself. The scene is therefore a stillness charged with a storm, a womb that already contains destiny.

Grandma's presence adds a third dimension: unconditional love. Oxen are not just working animals, they are adopted children. This human-animal relationship, treated with such tenderness, elevates the story from the level of a simple moral fable to that of a tale of interdependence and gratitude.

RELATION TO CONTEMPORARY CULTURE

This image, apparently so distant in time and space, speaks directly to our present.

The "digital stable" and the dawn of desires

Today we live in a global village. Our "stables" are our rooms, our screens. Every morning, like Muṇika, we wake up and look outside. We see the "fat pigs" of social media: influencers who seem not to work and live in abundance, colleagues who only show successes, other people's lives that appear easier, fatter, happier.

Contemporary envy is fueled by a constant and distorted comparison. We see the fruit, but not the roots. We see the vacation, but not the debts. We see the perfect body, but not eating disorders. We see success, but not sleepless nights. We are all Muṇika at dawn, staring at the neighbor's fence.

Wisdom hidden in daily life

Kaṇha represents that profound wisdom that our culture tends to

marginalize. In an era that exalts speed, performance, appearance, the figure of the "silent sage" has almost disappeared. We no longer have elders who explain to us the fate of the fat pig. We have algorithms that show us more fat pigs.

Yet, wisdom still exists, but it is fragmented, dispersed, often in unexpected places: a grandfather who speaks little but when he speaks he says true things, a friend who has gone through pain and has come out more human, a teacher who has no followers but has depth.

Grandmother and the forgotten care

Grandmother is the figure of invisible care. In our society, care is often delegated, underpaid, feminized, made invisible. Yet, without care, there is no society that can hold up. Grandmother who brings hot bran is the same one who today brings coffee in the morning, who takes care of an elderly parent, who works behind the scenes so that the main scene can shine.

The image reminds us that true wealth is not in the merchant's wagons, but in the lovingly offered bowl.

Dawn as a metaphor for ecological awakening

The village on the water, with its mud and straw houses, also evokes a sustainable relationship with the environment. Today, as we face the climate crisis, this image questions us: how much have we lost of living "with" nature, instead of "above" or "against" it? The river is not a resource to be exploited, but a travel companion, a sacred border, a test to be overcome together.

The patience of dawn

Finally, the dawn itself. We live in a culture that wants everything right away, that doesn't know how to wait. Dawn requires patience: you have to get up early, you have to wait for the light to come, you can't speed up. Immanent justice, like the dawn, comes to its time, not ours. This image invites us to recover the sense of waiting, of the "not yet", of the sprout that grows underground before showing itself.

Scene 1 is not just the beginning of a story. It is a visual archetype of the human condition. We are all Muṇikas at dawn, with desire waking up before wisdom. We are all Kaṇha in potential, if we learn to look beyond. We are all loved by a Grandmother who nourishes us even

when we don't realize it.

In an age of noise and speed, this image offers us a breather: the promise that if we wait, if we observe, if we learn to look into the distance, the dawn will bring not only light, but also understanding.

SCENE 2 – THE SHORT LOOK (Envy of the pig pen) Midday. The pig pen.

Oxen graze near the fence where a pig, VARĀHA, dozes in the mud, fat and shiny. Peasants bring him waste food, leftover rice, rotten fruit. He does nothing: he eats, sleeps, grunts.

Muṇika stops grazing. He stares at him with envy.

MUṆIKA

(bitter, to Kaṇha)

Look at that pig. We pull the plough from dawn to dusk. Our back bleeds under the yoke. And him? He lies in the mud and is stuffed like a king. Where's justice, brother? Where is the fruit of our labor?

Kaṇha raises his muzzle. His dark eyes do not look at the pig, but at the butcher's house, beyond the village.

KAṆHA

(calm)

You see the pig, Muṇika. But you don't see the moon going down in three nights.

MUṆIKA

What does the moon have to do with it? I see him fat and we are tired. I see injustice.

KAṆHA

You only see the fruit on the neighbor's tree. You don't see the roots. You don't see the knife.

Muṇika shakes his head, not understanding.

"Envy is the tribute that mediocrity pays to genius. But sometimes it is only the price that ignorance pays on the surface."

DESCRIPTION, ANALYSIS AND COMMENTARY

IMAGE DESCRIPTION

The scene takes place at noon, under a relentless sun that lightens the colors and flattens the shadows. In the foreground, a fence of raw wood and mud delimits the space of the pigs. In the center, VARĀHA, the pig, lies in the mud, completely abandoned to sleep. His body is fat, shiny, almost phosphorescent under vertical light. Around him, scattered in the mud, you can see remains of food: rice husks, rotten fruit, meal leftovers. It is the image of passive abundance, of effortless nourishment.

Not far away, two oxen graze. The first, MUṆIKA, with a light coat, stopped grazing. His neck is tense, his head raised, his eyes fixed on the pig with an intensity that betrays something more than simple curiosity. It is pure, raw, not yet processed envy. His nostrils are slightly dilated, as if he smelled not the smell of the mud but the injustice that that mud represents in his eyes. His tail is motionless, his whole body is contracted in silent question.

Next to him, KAṆHA, the black ox, is the exact opposite. He grazes calmly, his head down, but his eyes don't look at the grass. They are turned elsewhere, beyond the village, towards the horizon where you can see, barely hinted at, the butcher's house. A modest construction, almost indistinguishable from the others, but those who look carefully can notice subtle details: a protruding iron hook, a dark puddle on the ground, the absence of animals in the surroundings.

In the background, the village continues its daily life. Women go to the well, children play, a farmer repairs a fence. No one seems to notice the silent drama that is taking place in the gaze of the light ox. The pig continues to snore, unaware.

The light is that of midday: hard, white, merciless. It hides nothing, but precisely for this reason it only reveals the surface. The colors are saturated: the glossy pink of the pig, the brown of the mud, the dry green of the grass, the deep black of Kaṇha.

IMAGE ANALYSIS

Composition and narrative structure

The scene is built on a visual triangle:

- Vertex 1 (the pig): in the center of the fence, motionless, object of envy. It is the "visible fruit" without apparent roots.

- Vertex 2 (Muṇika) : in the foreground on the left, tense, subject of envy. His gaze creates a straight line towards the pig.

- Vertex 3 (Kaṇha): in the foreground on the right, calm, his gaze creates a line towards the horizon (the slaughterhouse), breaking the triangle and introducing the temporal dimension.

This composition creates a dramatic tension between what is immediately visible (the fat pig) and what is hidden but present (destiny). The viewer is invited to follow Kaṇha's gaze, to wonder what Muṇika sees that Muṇika does not see.

Symbolism

- Noon: In traditional symbology, noon is the time when shadows are

shortest, almost absent. It is the time of maximum surface visibility and minimum depth. Not surprisingly, it is the moment when Muṇika sees only appearances. The truth (the slaughterhouse) is on the horizon, in the direction of the long shadows of morning or sunset.

- The pig (Varāha) : In Indian cultures, the pig is often associated with ignorance, attachment to the senses, and unconsciousness. Here it is the emblem of those who enjoy the present without awareness of the future. Its fat is not a blessing but a condemnation: the more desirable it becomes in the eyes of men, the closer it comes to the knife.

- Mud: It symbolizes sensory pleasure, immediate comfort, but also impurity and ignorance. The pig rolls blissfully there, while the oxen stand on the dry grass.

- The Butcher's House: It is the blind spot of the scene. For Muṇika it does not exist; for the attentive viewer it is an almost imperceptible detail; for Kaṇha it is the center of vision. It symbolizes the inevitable consequence, the immanent justice that operates in time. - The contrast between the two gazes: Muṇika's is horizontal and short (from the eyes to the pig). Kaṇha's is oblique and long (from the eyes to the slaughterhouse, passing over the pig without stopping). It is the difference between seeing and pre-seeing.

Light and color

The zenith light of midday is ruthless: it illuminates everything in the same way, without hierarchies, without mystery. It is the light of the surface. The colors are saturated and contrasted: the pink of the pig is almost aggressive, the black of Kaṇha absorbs the light becoming a depth well in the middle of the flatness of the day.

COMMENTARY

This scene is the dramatic crux of the entire story. Everything that will happen next is already contained here, in this envious gaze and in this long gaze.

What is striking is Muṇika's loneliness. It is alone in his envy. The village continues to live, the pig sleeps, Kaṇha grazes apparently indifferent. No one shares his torment. And this is typical of envy: it is a solitary disease, which gnaws inside while outside everything seems

normal.

But there is one crucial detail: Kaṇha is not indifferent. He is simply waiting. His gaze towards the horizon is not distraction, it is patience. He knows that the truth will reveal itself, that there is no need to explain anything to Muṇika until time has brought his proofs. It is the wisdom of those who know immanent justice: she does not need to defend it, she defends herself.

The pig, meanwhile, is asleep. It is the most tragic image: happy ignorance. But the story does not allow us to envy him even for a moment, because Kaṇha has already shown us the horizon.

This scene is also a warning about perception: what we see is never the whole truth. Reality always has a "behind the scenes" that we cannot grasp with a short look. Envy arises precisely from this selective blindness: we see the result, not the process; we see the prize, not the price; We see the fruit, not the roots.

RELATION TO CONTEMPORARY CULTURE

Social envy: fat pork is everywhere

If there is a scene that photographs our time, it is this. Every day, thousands of "fat pigs" parade on our screens: people who show only the shiny part of their lives. Perfect bodies, dream vacations, professional successes, idyllic relationships. We, as Muṇika, look and ask ourselves: "Why do they do and I don't? Why them in the hot mud and I in the dry grass?"

What we don't see are the butcher's houses behind those lives: the eating disorders behind the perfect bodies, the debts behind the holidays, the loneliness behind the relationships, the burnout behind the successes. Social media show us the fat pig, but hide the iron hook from us.

The dictatorship of the visible Our culture is obsessed with the visible.

Likes, followers, tangible results, immediate goals count. What is not seen (inner work, hidden fatigue, silent preparation, elaborate pain) has no social value. We are all a bit Muṇika, trapped in the

dictatorship of the fruit.

And like Muṇika, we suffer. Because we compare our "behind the scenes" (full of imperfections, struggles, insecurities) with the "stage" of others. Psychology calls this phenomenon upward social comparison and is one of the main causes of contemporary unhappiness.

The invisible butcher: the delayed consequences

The butcher's house represents everything that comes in our lives later, when it is too late to change course. The smoker sees the healthy lungs of non-smokers (the fat pig), but he does not see the oncology department (the butcher) that awaits him in twenty years. The worker who sacrifices everything for his career sees his colleagues who make a career faster (the fat pig), but he does not see the broken relationships, the compromised health, the loneliness of retirement (the butcher).

Immanent justice is not always immediate. This is his deception: often the pig seems to win, and for a long time. But time is the ally of truth, not of appearance.

The long gaze as an antidote

Kaṇha offers the antidote to the contemporary disease of envy: the long view. It is not easy in an era that demands everything and immediately. Social media have accustomed us to instant gratification: a post, a like, an immediate response. The long view, on the other hand, requires patience, trust in time, the ability to bear the incongruity between what we see and what we know.

Kaṇha does not explain anything to Muṇika at this time. He knows that words are not enough against envy. Only direct experience, only time that reveals the destiny of the pig, will be able to teach. It is a lesson for us too: sometimes there is no need to argue, you have to let life show its justice.

Invisible work and deferred gratification

There is another contemporary dimension in this scene: the value of invisible work. The oxen work, but their work is not seen at the moment it is done. Ploughing is not as spectacular as the pig rolling in the mud. The fruit of their labor (the harvest, the prosperity of the village, Grandma's care) will come later, it takes time.

In contemporary work culture, we are witnessing a devaluation of invisible work and an over-valorization of the immediate and spectacular result. The youtuber who plays video games (the fat pig) earns more than the teacher who forms consciences (the ox). But even here, the butcher's house is just around the corner: fame is ephemeral, the public's attention shifts, the algorithm changes. While silent and constant work builds things that last.

The rediscovery of Kaṇha

Perhaps the deepest need of our time is to rediscover figures like Kaṇha: people who do not shout, do not compete, do not show themselves, but see far ahead. Teachers, mentors, wise elders, true friends. In a world of fat pigs grunting on social media, we need black oxen grazing in silence and looking at the horizon.

The challenge is: will we be able to recognize them before time has proved them right? Or will we continue to envy the pig until the day of the slaughter?

CONCLUSION

Scene 2 is perhaps the most painful of the story, because it shows us not what we are, but what we risk becoming if we do not learn to look far ahead. Muṇika is not bad: he is human. It is human to envy those who seem to be better. But it is also human, like Kaṇha, to learn to see beyond.

In an age that constantly pushes us to look at the fat pig, this image offers us a different possibility: to follow Kaṇha's gaze towards the horizon. There where the shadows lengthen and the truth is revealed, not in the blinding splendor of midday, but in the patience of time that matures.

SCENE 3 – THE VISION OF KAṆHA (The Hidden Truth) . Sunset. The oxen return to the stable. Beyond the fence, the pig is sprinkled with sesame oil by a servant.

MUṆIKA

(sarcastic)

Look! They anoint him like a god. We only have straw and raw.

Kaṇha stops. He speaks with a voice that seems to come from far away.

KAṆHA

Listen, brother. Today I heard the servants speak. The village chief has ordered a great sacrifice for the full moon festival. They chose the fattest animal. They chose him.

Muṇika blanchs under the light cloak.

KAṆHA

(continues)

Every bite he swallows today is a drop of his blood tomorrow. We eat bran and pull plows, but when we are too old to work, perhaps they

will let us graze in peace to the end. Because we are not useful when we are dead. He is only useful when he is dead. This is immanent justice, brother: every fruit has its root, and every root its destiny.

Muṇika trembles. He looks at the pig grunting blissfully, unaware.

MUṆIKA

(whispering)

So... Is his abundance his condemnation?

KAṆHA

The short gaze sees the plate full and envy. The long gaze sees the slaughterhouse and thanks to be still yoked.

"The truth does not need to be shouted. Just look in the right direction, at the right time. Someone will follow."

IMAGE DESCRIPTION

The sunset envelops the village in an ambiguous light, suspended between the day that dies and the night that dawns. The colors are deep, saturated with purple and orange, with long shadows that stretch like fingers to the east. It is the hour when things reveal their true nature, or perhaps hide it forever.

In the foreground, the two oxen have returned to the stable. Their

path leads them to the pig pen, where an unusual scene draws attention. A servant, with slow and almost ceremonial movements, is sprinkling the body of VARĀHA, the fat pig, with sesame oil. The pig grunts blissfully, rolls slightly to better offer its side to the massage, completely absorbed by the pleasure of the moment. Its shiny skin refracts the colors of the sunset, making it almost beautiful, almost regal.

MUṆIKA, the light ox, observes the scene with wide eyes. His gaze is still envious, but something begins to crack. He sees the greasy pig as a king, and the injustice seems even greater to him than before. His mouth is slightly open, as if he were about to speak, to protest.

But it is KAṆHA that is the real center of the scene. The black ox has stopped. He doesn't look at the pig. His deep, ancient eyes are fixed on a point beyond the fence, beyond the village, towards the first houses on the outskirts where, barely visible in the dying light, you can see the silhouettes of servants moving around a firepit. Someone sharpens something metallic: a reflection, a brief flash. The full, pale moon is rising in that direction, like an eye opening to destiny.

The light evening wind brings with it, perhaps imaginary, perhaps real, a subtle smell of dried blood and spices.

Muṇika finally follows Kaṇha's gaze. He sees what his brother sees. The connection is not yet clear in his mind, but a shiver runs down his spine. For the first time, envy gives way to something else: a premonition, a new question.

Kaṇha speaks. His mouth moves, and his words are like stones thrown into a pond. Muṇika listens, and his face changes: the tension of envy dissolves into something resembling horror, then understanding, finally trembling peace.

In the background, the village continues indifferently. The women return from the well, the children are called to dinner, the smoke from the hearths rises straight into the windless sky. Only the two oxen, in this corner of the world, are experiencing an epochal transition.

The light of the sunset envelops everything in a golden embrace that tastes like a farewell. The moon, meanwhile, rises.

IMAGE ANALYSIS

Composition and narrative structure

The scene is built on a diagonal axis that starts from the servant who anoints the pig, passes through Muṇika's gaze, reaches Kaṇha and projects towards the moon and the butcher's house. It is a progressive line of revelation: pleasure (the greasy pig), envy (Muṇika looking at the pig), wisdom (Kaṇha looking beyond), destiny (the moon and the slaughterhouse).

The composition is deliberately balanced between light and shadow:

- The left side (the pig and the servant) is still illuminated by the last rays of the sun: it is the world of appearance, of the visible, of the present.

- The right side (Kaṇha and the horizon) is already in shadow, but the rising moon dimly illuminates the scene: it is the world of truth, of the invisible, of the future.

Muṇika is exactly in the center, the threshold between the two worlds. His body is still turned to the pig, but his gaze is starting to follow Kaṇha's. It is the moment of conversion of the gaze.

Symbolism

- The sunset: In universal symbolism, sunset is the moment of passage, of the death of the day and the birth of the night. It is the time of revelation, when the shadows lengthen and show what the blinding sun hidden. It is the perfect time for Kaṇha's prophecy.

- The anointing with sesame oil: This detail is very full of meaning. In Indian culture, anointing with precious oils is reserved for kings, deities and spouses. Here, the pig is anointed as a sacrificial victim. The oil that makes it beautiful and shiny is the same that will make it palatable to the knife. It is the emblem of blessing that is also condemnation, of privilege that is also danger. In contemporary culture, we could think of all those aesthetic treatments, those privileges, those attentions that make a person "desirable" precisely for those who intend to "consume" him.

- The full moon: In the Buddhist tradition, the full moon is often associated with enlightenment, but also with sacrifices and rituals.

Here he is the silent witness of the destiny that is fulfilled, the cosmic clock that marks the time of immanent justice.

- The metallic reflection: The flash of the knife being sharpened is the point of no return. As long as it was just an idea, the fate of the pig could be denied. Now that you see the metal, the truth becomes inescapable.- Kaṇha's Word: In the image, the word is represented by the movement of the mouth and the transformation on Muṇika's face. It is the bridge between vision and understanding. Kaṇha does not limit himself to seeing: he translates vision into language, he makes it accessible.

Light and color

The colors of the sunset (purple, orange, purple) are traditionally associated with sacrifice and transcendence. The dying light of day creates an atmosphere of suspension, as if time has stopped to allow the truth to be told and heard. The long shadows suggest that what has been sown is about to bear fruit, albeit in darkness.

COMMENTARY

This scene is the beating heart of the entire story. It is the moment of revelation, the point at which wisdom (Kaṇha) transmits its vision to ignorance (Muṇika) and begins the process of healing envy.

What is striking is the terrible sweetness of the revelation. Kaṇha does not gloat, he does not say "I told you so". There is no triumph in his gaze, only a calm awareness. His is a wisdom that does not humiliate, that welcomes, that explains without judging.

The greasy pig is the most powerful image: while it is being prepared for death, it enjoys treatment as if it were an honor. It is the emblem of those who do not know how to read the signs, of those who confuse the preparation for sacrifice with a privilege. How many times in life have we longed for the very thing that would destroy us? How many times have we envied those who were being fattened up for the slaughterhouse?

Muṇika, finally, sees. He doesn't just see with his eyes, but with his mind starting to connect the dots. The shiver that runs down his spine is the first symptom of healing: envy gives way to fear, and fear will

give way to understanding.

But there is also an underlying sadness: Kaṇha knows that the revelation will not be enough to save the pig. Varāha will continue to eat, sleep, grunt blissfully until the last moment. Wisdom cannot save those who do not want to see. It can only save those who watch, those who listen, those who are ready to question their gaze.

It is the scene of the sage's responsibility: Kaṇha could have been silent, let Muṇika continue to gnaw at himself in envy. Instead he speaks. Because wisdom that is not shared is only sterile knowledge. True wisdom is generative: it creates more wisdom, even at the cost of shattering illusions.

RELATION TO CONTEMPORARY CULTURE

The Anointing of Modern Pigs: Influencers and Sacrificial Victims

We live in an age of constant anointing. The media, social media, marketing sprinkle their intended victims with sesame oil: they make them shiny, desirable, iconic. Then, when they have reached the maximum shine, the knife arrives: the scandal, the burnout, the replacement, the oblivion.

How many influencers have we seen anointed and then slaughtered? How many stars of entertainment, sport, politics have been brought in triumph and then sacrificed on the altar of public opinion? Anointing and slaughter are the two sides of the same coin: the society of the spectacle needs sacrificial victims, scapegoats, idols to be overthrown.

The question Kaṇha asks us is: are we able to recognize the knife behind the anointing? Or do we continue to envy those who are anointed, without asking ourselves why they are anointing them?

The fear of seeing beyond

Muṇika, in this scene, represents all of us when we are confronted with an uncomfortable truth. His first instinct is still envy, still the fixation on the pig. Then, slowly, Kaṇha's gaze follows. But how many of us today are willing to follow that gaze?

We have built a culture that rewards the short gaze. Social media

shows us the greasy pig, not the knife. Algorithms tell us what we want to see, not what we should see. The truth requires an effort, a change of perspective, an effort that we are not always willing to make.

The scene challenges us: where are you looking now? To the greasy pig or to the moon rising over the slaughterhouse?

The unheard essay

Kaṇha speaks, but the village continues indifferent. This is perhaps the most painful note of the scene: wisdom is always marginal, always unheard. While the two oxen live their inner revolution, the women go to the well, the children play, the smoke rises from the hearths. The world does not stop for the truth.

In contemporary culture, the "Kaṇha" are everywhere: they are the teachers who try to convey something deeper than the school curriculum, it is the parents who try to warn their children, it is the friends who try to make us see beyond appearances. They are often not listened to. Often their voice is drowned out by background noise.

Yet, like Kaṇha, they continue to talk. Because they know that sooner or later their gaze will get longer, sooner or later someone will follow their line of sight towards the horizon.

FOMO (Fear Of Missing Out) And Its Treatment

Muṇika's envy is the ancient version of contemporary FOMO: the fear of being excluded, of missing something, of not being where you are better. We see others who are anointed with oil, who seem to enjoy life, and we suffer.

The cure that Kaṇha offers is not the negation of desire, but the lengthening of the gaze. He doesn't say "don't desire", he says "look to the end". If you look all the way through, you'll see that what you want comes at a price that you may not be willing to pay.

In an age of induced desires and immediate gratification, this lesson is revolutionary. He invites us to suspend judgment, not to be satisfied with the surface, to always ask ourselves: "And after? And then? And when the oil is gone?"

Beauty that kills

Anointing makes the pig beautiful. It is the same dynamic as many

contemporary traps: easy credit makes the illusion of wealth beautiful, before default; the miraculous diet makes the illusion of health beautiful, before eating disorders; The toxic relationship makes the illusion of love beautiful, before violence.

The scene warns us: not everything that glitters is gold, sometimes it's just butcher's oil. The beauty we see may be the last layer before the knife.

The Moon as a Silent Witness In an age of hyper-visibility, where everything must be shown, documented, shared, the moon rising silently represents what cannot be manipulated. Immanent justice does not need cameras, it does not need likes, it does not need human witnesses. There is, and that's it. It comes, and that's it.

Perhaps the deepest need of our time is to rediscover this trust in the profound order of things. In a world that seems dominated by chaos, injustice, the arrogance of fat pigs, the rising moon reminds us that time works on the side of truth.

CONCLUSION

Scene 3 is the moment of grace in the story. It is when wisdom becomes a word, when envy begins to dissolve, when the gaze lengthens. It is not yet happiness, it is not yet peace: it is the painful birth of understanding.

Muṇika has not yet recovered, but he has stopped being sick. He saw the knife. He heard the word. His transformation has begun.

In an age that wants us all to be greasy and contented pigs, this scene offers us a different possibility: to become like Kaṇha. Looking far ahead. Seeing the moon. And, if we have strength, talk. Even if no one listens. Even if the village continues indifferent.

Because sooner or later, someone will follow our gaze.

SCENE 4 – THE TRIAL OF THE RIVER (The Merchant's Desperation)
Days later. The flooded river receded, leaving a destroyed ford.

A young merchant named SĀRTHAVĀHA arrives with five hundred wagons loaded with goods. The bottom of the river is so rough that no ox can pull the carts to the other bank. His men are desperate.

The merchant, an expert in animals, reviews the herd of the village. His eyes stop on Kaṇha. He sees the power, the calm, the ancient light in his eyes.

SĀRTHAVĀHA

Whose black ox is it?

SHEPHERD

Of no one. That is, of Grandma. But he is free. If you take it, it's your business.

The merchant attempts to put a rope on Kaṇha's nose. The ox does not move. It looks like stone.

SĀRTHAVĀHA

(desperate)

Please, big ox! I'll pay you! Two coins per wagon! A thousand coins in all!

Instantly, Kaṇha lets himself be led.

"True strength does not need to show itself. Wait, in silence, for someone to be ready to recognize her."

IMAGE DESCRIPTION

The river stretches wide and relentlessly in front of the caravan. The water, shallow in this season, flows quickly over a bed of sharp and slippery rocks, some as big as human heads, others like small melons. The bottom is a natural trap, a challenge that few animals can overcome.

On the shore, a scene of orderly chaos: five hundred wagons are lined up in a long theory that is lost behind a curve. They are heavy wagons, loaded with precious goods: fabrics, spices, metals, ceramics. The oxen that pulled them there are slumped to the ground, their hips still throbbing from the failed effort, their eyes glassy with fatigue. Some lie on their side, others are unleashed by servants who shake their heads disconsolately.

At the center of the scene, the young merchant SĀRTHAVĀHA is kneeling on the sand. His hair is dishevelled, his tunic dusty, his hands outstretched in a gesture of supplication or desperation. His face, young and usually proud, is marked by frustration. He tried everything: he had all his beasts yoked together, five hundred pairs of oxen tied to the same cart, but even in this way they were unable to move a single cart. The rocks are too sharp, the current too treacherous, the oxen too frightened.

Around him, his men move aimlessly, some arguing animatedly, others have sat on the ground with their heads in their hands. The caravan is stopped, and time passes. If they can't ford the river by evening, they'll lose their delivery, their contract, maybe their reputation.

It is at this moment that the merchant's gaze falls on the village herd, gathered not far away for the evening watering. Among the common cattle, one stands out like a black mountain: KAṆHA. The black ox grazes calmly, completely unaware of the drama that is taking place a few steps away. But his calm is not indifference: it is the peace of one who knows something that others ignore.

Sārthavāha is an expert connoisseur of animals. His eyes, accustomed to evaluating beasts of burden in all markets of India, light up. He sees muscle mass, the depth of his chest, the lucidity of his gaze. He feels that there is the solution.

He gets up, approaches the herdsmen of the village with a quick step.

SĀRTHAVĀHA

(in an anxious voice)

Whose black ox is it? If I yoke him, I can let the wagons pass. I will pay for his work.

The herdsmen look at each other, shrug their shoulders.

HERDSMAN

He has no master here. Take it. But it won't do you any good. He is just an ox like the others.

The merchant, with a knot of hope in his throat, approaches Kaṇha with a rope in his hand. He tries to stick it in his nostrils, to guide him towards the wagons. But the ox does not move. It's like a black stone statue. The men push, shout, whip him lightly: nothing.

The merchant, desperate, understands. He leans towards the animal's ear.

SĀRTHAVĀHA

(whisper)

Great ox, if you can pull these five hundred wagons, one by one, I will pay you two coins for each wagon. A thousand coins in all.

As soon as the word "thousand" comes out of his mouth, Kaṇha moves. Slowly, but with determination. He follows the merchant to the first wagon. The herdsmen widen their eyes: they had never seen anything like it.

The light is that of late afternoon, when the sun begins to gild things and the shadows lengthen. On the water, the reflections dance like gold coins. Destiny is about to be fulfilled.

IMAGE ANALYSIS

Composition and narrative structure

The scene is built on a dramatic arc that goes from collective desperation (the caravan stopped, the oxen exhausted) to individual hope (the merchant who discovers Kaṇha), up to the silent pact between man and animal.

The composition can be ideally divided into three horizontal bands:

- Close-up: the sand of the shore, with exhausted oxen and desperate servants. It is the reign of defeat.

- Middle floor: the merchant kneeling, then standing, then bent over Kaṇha. It is the realm of transition, of bargaining, of hope.

- Background: the river with its rocks, the chariots lined up, and on the other bank, barely hinted at, the promised land, salvation. It is the realm of challenge and goal.

Kaṇha is positioned slightly to the right of the center, in a position of static power. He does not act, but everything revolves around him. Its black body creates a strong contrast with the light sand and water, immediately attracting the eye.

Symbolism

- The river with rocks: It symbolizes life's obstacles, the trials that seem insurmountable. The rocky bottom represents the concrete, material difficulties, but also the wounds that can be received in the attempt to overcome them. It is also a metaphor for time that passes and does not wait.

- The five hundred wagons: They are not just goods, but the weight of responsibilities, dreams, expectations. Each wagon is a promise to be kept, a contract to be honored, a life to be sustained.

- Exhausted oxen: They are the image of human limitation, of what we can do with our own strength, before having to seek help elsewhere.

- The merchant on his knees: Despair that becomes humility. To get Kaṇha's help, Sārthavāha must first touch the ground, recognize his

own helplessness. It is an initiatory passage.

- The rope and bargaining: The rope represents the attempt to control the animal by force; when it fails, it leaves room for words, respect, pact. It is the transition from violence to negotiation, from demand to demand.

- The "thousand coins": It is not just a figure, but the symbol of the recognized value. Kaṇha does not move for the whip, but for the dignity of the agreed compensation. It teaches that the real motivation is not fear, but justice.

Light and color

The late afternoon brings a golden and warm light, which softens the contrasts and makes everything more "epic". It is the light of great undertakings, of the challenges that are about to be won. The reflections on the water create an effect of multiplication of light, as if the river itself wanted to participate in the moment.

The dominant colors are the gold of the sun, the blue of the water, the deep black of Kaṇha and the brown of the earth. It is a palette that suggests sacredness and concreteness at the same time.

COMMENTARY

This scene is the turning point of the story, the moment when Kaṇha's silent wisdom becomes action in the world. Until now he had been a witness, an observer, a teacher for Muṇika. Now he takes the field and shows what the long look really means: not only to see the fate of the pig, but also to intervene in the world to do good.

What is striking is Kaṇha's dignity. It is not an animal to be exploited. When the merchant tries to use force, he resists. When the merchant recognizes his value and agrees on a fee, he accepts. It is a very powerful lesson on the respect that is due to life, to any form of life. Kaṇha is not a slave, he is a partner.

The desperation of the merchant is universal. All of us, sooner or later, find ourselves in front of a river that we cannot ford, an obstacle that seems insurmountable. We tried with all our might, we called for reinforcements, we ran out of options. It is then that we must learn to

look elsewhere, to seek unexpected help, to recognize the "Kaṇha" hidden in our lives.

But there is a crucial step: help comes only if we are willing to recognize its value. The merchant could continue to whip his oxen, to shout at the servants, to curse the river. Instead, he stops, observes, and sees something extraordinary in an apparently ordinary ox. This is the quality of the gaze that the story enhances: knowing how to see beyond appearances, recognizing the treasure hidden in normality.

The bargaining is almost comical in its simplicity: Kaṇha does not move until he hears the word "thousand". It is as if he were saying: "I am worthy, and you must know it. I am not begging you, I am asking you for justice." How many times, in our relationships, do we forget this principle? How many times do we demand without offering, or offer without recognizing the value of the other?

RELATION TO CONTEMPORARY CULTURE

The desperation of the merchant and the crisis as an opportunity

The merchant represents the contemporary entrepreneur, the worker, the professional who is faced with an apparently insurmountable crisis. The river with rocks is the economic crisis, the pandemic, bankruptcy, dismissal, illness. Exhausted oxen are the resources we have already exploited, the strategies that have failed, the energies that have been exhausted.

The lesson is: when you're at your limit, stop and look around. Maybe the solution is not in your oxen, but in a black ox that grazes quietly on the edges. Maybe you don't need more strength, but a different kind of strength. Maybe you don't need more money, but more wisdom.

Kaṇha and the Ignored Work

In our society, there is an immense amount of "Kaṇha": people, skills, resources that are ignored because they are not flashy enough, not "Instagrammable" enough. The black ox grazes in silence, while the light and showy oxen are noticed first. But when the crisis comes, it is

the Kaṇha who make the difference.

I think of essential workers during the pandemic: cashiers, nurses, janitors, farmers. For years ignored, underpaid, invisible. Then, when the river suddenly became dangerous, we realized that without them everything stops. Like the merchant, we have had to learn to recognize their value and, perhaps, to pay the right price.

Bargaining as an act of respect

The fact that Kaṇha doesn't move until he hears the word "thousand" is a lesson in the dignity of work. In contemporary culture, we often witness two opposite and equally toxic phenomena:

- On the one hand, the devaluation of work: people are expected to give everything for a derisory fee, passion, vocation, necessity are exploited.

- On the other, the over-valorization of useless but flashy jobs: influencers who earn crazy amounts of money to do nothing, while those who produce real value struggle to make ends meet.

Kaṇha teaches that every work has its fair compensation, and that it is right to demand that it be recognized. It is not greed, it is dignity.

Recognize hidden value

The merchant is a "connoisseur of animals". His competence allows him to see in Kaṇha what the herdsmen, accustomed to seeing him every day, no longer see. It is a lesson in the importance of competence and attention.

How many times, in daily life, are we like the herdsmen? Accustomed to the people around us, we no longer see their value. The silent colleague, the discreet family member, the friend who does not show off. Then, one day, we realize that without them we cannot cross the river.

The competence of the merchant is also the ability to distinguish the essential from the accessory. In a world overloaded with information, stimuli, people who scream to attract attention, the real skill is knowing how to recognize the black ox that grazes in silence.

Mild strength

Kaṇha is the embodiment of mild strength. He doesn't need to get excited, to paw, to show his muscles. His power is evident, but not aggressive. When the merchant puts the rope on him, he doesn't react violently: he simply doesn't move. It is a passive resistance, but inflexible.

In an era that exalts aggression, ruthless competition, shouted self-promotion, the figure of Kaṇha is a necessary countermelody. It reminds us that true strength does not need noise. True authority does not need to shout. True dignity does not need to show off.

The pact as the foundation of society

The scene ends with a pact: "I will pay you a thousand coins". It is a moment of great civilization. Instead of oppression (the stronger crushing the weaker), we are witnessing an agreement between different people who recognize each other.

In our society, we often witness the crisis of the social pact. Relationships are increasingly instrumental, less and less based on mutual recognition. Work becomes exploitation, love becomes transaction, friendship becomes networking.

Kaṇha reminds us that the basis of any lasting relationship is respect for the value of others. Whether it's an ox, an employee, a friend, a partner: if you don't recognize his value, he won't move. And you will remain on the bank of the river, with your wagons stopped and time passing.

CONCLUSION

Scene 4 is the moment when wisdom becomes action. Kaṇha does not limit himself to preaching: he puts himself on the line, accepts fatigue, transforms his strength into service. But he does it on his own terms: with dignity, with justice, with a clear pact.

The merchant learns the most important lesson: salvation comes not from what you have, but from what you are willing to acknowledge. Recognizing the value of Kaṇha, recognizing one's own impotence, recognizing the need for a just agreement.

In an era of crisis, of rivers difficult to cross, of heavy carts to pull, this scene offers us a way: to look for the hidden Kaṇhas, recognize their value, and make a pact of mutual respect with them. Only in this way will we be able to reach the other shore.

SCENE 5 – THE STRENGTH OF THE RIGHTEOUS (Pulling five hundred chariots) The ford. The floats are lined up.

Kaṇha is yoked to the first chariot. The merchant's oxen, tired and frustrated, look at him with skepticism.

KAṆHA

(to himself)

For my mother. To lighten his old age.

Pull. The wagon creaks, lifts, overcomes the rocks and is towed to the other bank. One after the other. Five hundred wagons. Non-stop. Without complaining.

The sun sets. The last wagon is on the other side. Kaṇha is exhausted, his eyes bloodshot, his breath heavy.

The merchant, with a sly smile, ties a bundle with five hundred coins around Kaṇha's neck – half of what was agreed.

SĀRTHAVĀHA

(in a whisper to the servants)

It's just an ox anyway. He doesn't know how to count.

Kaṇha turns around. He looks at him. Then he plants himself in front of the first wagon, blocking the road. No one moves him.

SĀRTHAVĀHA

(turning pale)

He... he knows. He knows that I deceived him.

The merchant opens a second bundle. A thousand coins. He ties them around Kaṇha's neck.

SĀRTHAVĀHA

(bowing)

Forgiveness, great spirit. Justice is with you.

Kaṇha nods slowly and walks towards the village.

"The water carried away his blood, but it also carried the carts. And every chariot on the other shore was an answered prayer."

IMAGE DESCRIPTION

The river is a battlefield. The white foam water around the sharp rocks, and the setting sun turns every drop into a spark of fire. In the middle of the ford, KAṆHA is yoked to the first of the five hundred chariots.

The scene is of overwhelming visual power. The black ox, massive as a mountain, is all muscles taut under the skin shiny with sweat. His veins are raised, the breath comes out of his nostrils in jets of steam in the cool evening air. His eyes, bloodshot, are fixed forward, towards the other shore. There is no pain in his gaze, no fear: only absolute determination, total concentration that excludes the world.

The first chariot, huge and heavy, creaks and lifts on its wheels as Kaṇha advances. The rocks at the bottom are crushed under its hooves, some cracking with a dry sound. The water reaches his chest, but he proceeds, inexorably, step by step. Behind him, on the shore, the other four hundred and ninety-nine wagons line up in a theory that is lost in the gold of sunset.

On the shore, the young merchant SĀRTHAVĀHA watches with his mouth open. He is standing, motionless, his hands joined involuntarily in a gesture of prayer or amazement. His eyes sparkle with unshed tears. Next to him, the servants and other drivers are gathered in respectful silence. Some knelt. Others hold the reins of their oxen, who also observe the scene with big eyes, as if they understood that they were witnessing something sacred.

The merchant's oxen, those who had failed, are gathered not far away. They are no longer exhausted and dejected: now there is something different in their eyes. They look at Kaṇha and seem to feed on his strength. Some paw slightly, as if they wanted to imitate him, as if his feat restored their dignity.

The water around Kaṇha turns red: the hooves, wounded by the rocks, leave a thin trail of blood that the river carries away. But he doesn't slow down. Every step is a victory over stone, over water, over fatigue, over the limit.

The sun is now a ball of fire on the horizon, and its last rays hit the scene sideways, creating a golden halo around the black ox. Dust raised by hooves and splashes of water dance in the air like incense around a god.

The first wagon reaches the other shore. Kaṇha pauses for a moment, his chest rising mightily, then goes back for the second. And then the third. The fourth. The fifth.

Night will fall, but the chariots will continue to pass, one after the other, pulled by that force that seems to know no fatigue. Because it is not just physical strength: it is moral strength, it is the power of those who have made a pact and honor it, of those who know their value and spend it to the last drop.

IMAGE ANALYSIS

Composition and narrative structure

The scene is built like an epic fresco, with a strong dynamic tension. Kaṇha is in the center, moving, driving. Around him, everything is static or waiting: the carts stopped, the men motionless, the other oxen watching. This opposition between the central movement and

the peripheral stasis focuses attention on the heroic act.

The composition follows a diagonal line of force that starts from the ox, crosses the cart, and projects towards the other bank. It is the line of overcoming, of the obstacle overcome.

The focal points are:

- Kaṇha: the absolute center, the hero.

- His eyes: fixed on the goal, a symbol of long vision and determination.

- The Blood in the Water: Powerful, almost shocking detail reminiscent of the price of glory.

- The merchant's oxen: their gaze is a silent chorus, a testimony.

- The merchant: his posture of devotion transforms the scene from a job to a ritual.

Symbolism

- Blood in the water: It is the most powerful symbol. Blood is the price of justice, the sacrifice required to do good. But it is also an offering to the river, to the land, to destiny. Kaṇha doesn't just give strength: he gives himself.

- The water that turns red: It immediately recalls the image of ritual sacrifice, but also that of childbirth: the water that breaks, the blood that accompanies the new birth. Kaṇha is giving birth to something: the possibility that justice exists.

- The Five Hundred Chariots: They are no longer just a burden, but a procession, a procession that Kaṇha leads to safety. Each float is a soul, a responsibility, a vote.

- The sunset: The dying light emphasizes the heroic and tragic nature of the enterprise. Kaṇha gives his all while the day dies. It is an image of cosmic sacrifice: he consumes himself so that others can pass. - The other oxen that watch: They are the witnesses. Their gaze is fundamental: the hero is not such if there is no one who recognizes his greatness. But above all, their gaze is seed: what they see today, perhaps one day they will be able to do it too.

- The dust and water dancing in the light: The matter that becomes golden, transfigured by the light of the sunset and the sacredness of the act. It is the poetry of the right action.

Light and color

The light of the sunset is warm, golden, almost liquid. It creates a halo around Kaṇha, separating him from the rest of the world and elevating him to an almost divine figure. The blood in the water is a vivid red that contrasts with gold and blue: it is the color of life given.

The water reflects the colors of the sky, creating a bridge of light between the two banks. The river, which was an obstacle, now becomes a way, a road, a path.

COMMENTARY

This scene is the culmination of the action within the story. Everything that Kaṇha taught with words in Scene 3, he now embodies with the body. Wisdom becomes flesh, it becomes muscle, it becomes blood.

What is striking is the discrepancy between effort and reward. Kaṇha is pulling five hundred carts, he is literally doing the work of hundreds of oxen by himself. His body is bleeding, his lungs are burning, his muscles are screaming. And all for a thousand coins? All for an old woman who raised him, for a pact of honor, for the dignity of being who he is.

This is the difference between slave labor and free labor. The slave works out of fear, for survival, because he is forced. Kaṇha works out of love, out of fidelity, out of justice. The physical exertion is the same, but the meaning is completely different. And it shows: it shows in his eyes, in his determination, in his inner peace.

There is a terrible beauty in this scene. The beauty of those who give themselves completely, without sparing themselves. The beauty of those who know that their sacrifice is not in vain, because someone, on the other side, is waiting. Not the merchant: Grandmother. The old woman who raised him like a son. It is for her that Kaṇha bleeds in

the water.

And then there is the look of the other oxen. This detail is fundamental. Kaṇha is not just pulling carts: he is teaching, speechless. It's showing what it means to be an ox, what it means to be alive, what it means to be worthy of your name. The other oxen watch it and learn. They may never have his strength, but from today they know that that strength is possible. And this changes everything.

The merchant, kneeling on the shore, is the emblem of those who have encountered greatness and have been transformed by it. He is no longer the anxious businessman who haggled over the price. Now he is a witness, and his task, from now on, will be to tell.

RELATION TO CONTEMPORARY CULTURE

Invisible heroism How many Kaṇhas do we cross every day without seeing them? People who pull very heavy carts, who bleed in the water, who consume themselves for others, and they do it in silence, without cameras, without likes, without prizes.

I think of health workers during the pandemic: endless shifts, burnout, infections, death. They pulled very heavy wagons, and many left blood in the water. I think of teachers in difficult suburbs, who every day try to pull children towards a better future, often without means, without recognition, without support. I think of caregivers, who spend their lives caring for the elderly and sick, invisible to the eyes of the world.

Contemporary culture exalts spectacular heroism: the footballer who scores the goal, the influencer who reaches a million followers, the entrepreneur who has a turnover of billions. But true heroism, that of Kaṇha, is silent, bleeding, daily. And perhaps this is what makes it so precious.

The work that consumes

The scene of Kaṇha bleeding in the water is also a powerful metaphor for the work he consumes. In our society, work is often experienced as something that takes away: it takes time, it takes away energy, it takes away health, it takes away relationships. And in return? Often too little.

The phenomenon of burnout is rampant. People who are consumed inside, who arrive in the evening with nothing left to give, who see their blood mix with the water of the river without even knowing why. The difference is that Kaṇha knows why he does it: he does it for Grandmother, for love, for a sacred pact. We often don't know. We work to survive, to pay the bills, for a salary that is never enough. And then the blood we shed does not turn into gold at sunset, it only becomes tiredness, bitterness, emptiness.

The question this scene asks is: what is it worth bleeding for? What's your "why"? If there is no clear answer, perhaps it is better to stop and look for another shore.

The look that saves

The oxen looking at Kaṇha and seeming to feed on his strength: this is one of the most beautiful and profound images in the scene. It reminds us that no one is saved alone. We need models, examples, someone who shows us that it is possible.

In contemporary culture, there is a crisis of positive models. The models that are proposed to us are often superficial, ephemeral, empty. Influencers who teach how to get rich without doing anything, television personalities who teach appearance, politicians who teach careerism. Where are the Kaṇha? Where are those who teach by example, by sacrifice, by consistency?

And yet they are there. They are the volunteers who work in refugee camps, the activists who fight for the environment, the priests of the suburbs, the doctors in war zones, the fathers and mothers who make enormous sacrifices for their children every day. They are there, but the spotlight does not frame them. It is up to us to learn to look at them, to recognize them, to nourish ourselves with their example.

The betrayed pact and the honored pact

The merchant had tried to cheat Kaṇha in the previous scene, offering him less than what had been agreed. Then he honored the pact. Kaṇha, for his part, honored his part to the point of bloodshed.

In the contemporary world, we are witnessing a crisis of the given word. Contracts are disregarded, agreements are betrayed, promises are forgotten. We live in a culture of flexibility that is often just an excuse for unreliability.

Kaṇha reminds us that the word given is sacred. If you make a deal,

you honor it. If you say a figure, you pay it. If you promise a commitment, you keep it until you are bloody. In an age of liquid relationships, this lesson is revolutionary.

The fatigue that transfigures

The dust and water dancing in the sunset light transform Kaṇha's fatigue into poetry. It is not just work: it is art, it is ritual, it is prayer.

In our culture, fatigue is often devalued. It is something to be avoided, to be delegated, to be reduced to a minimum. We look for the shortest way, the least tiring work, the most comfortable solution. But in doing so, we lose something essential: the possibility that fatigue transforms us, that it makes us more real, deeper, more human.

There is a beauty in Kaṇha's toil that is not there in any comfort. It is the beauty of those who spend themselves to the end, of those who do not spare themselves, of those who give everything. It is the beauty of the gift.

The other shore as a necessary utopia

The other shore, in the story, is the destination. But it is also a metaphor. The other shore is the justice we seek, the peace we desire, the meaning we seek. We don't know what's there, exactly, but we know we have to get there.

In contemporary life, we often lose sight of the other shore. We live from day to day, chasing short-term goals, immediate gratification. The horizon has narrowed. Kaṇha reminds us that without another shore, the ford is meaningless. We need to know why we cross, what we bleed for, where we want to go.

The other shore can be a project, a dream, a person, a value. But there must be. Otherwise, the blood in the water is just wasted blood.

CONCLUSION

Scene 5 is the beating heart of the entire story. Not only for its visual power, but for the depth of its meaning. Kaṇha, bleeding in the water, teaches us that true strength is not that which conquers others, but that which gives itself for others. That the real hero is not who

appears, but who he is. That the real reward is not money, but loyalty to oneself.

In an age of plastic heroes and virtual sacrifices, this scene brings us back to the essential: the body that suffers, the blood that flows, the love that moves. And he asks us: what are you willing to bleed for?

SCENE 6 – THE RETURN AND THE RIGHT VIEW

The stable. Night.

Kaṇha staggers in. Grandma sees him, she sees the blood in his eyes, he sees the huge bundle around his neck. He opens the fabric: a thousand gold coins shine in the light of the lamp.

GRANDMOTHER

(crying)

My son! Why? I don't need this! You almost killed yourself for me!

Wash his body with warm water. She anoints it with perfumed oil. She gives him milk and honey to drink.

Muṇika observes from his position. His eyes are no longer envious. They are filled with a new light.

MUṆIKA

(moved)

Brother... I envied the fat pig. I envied those who don't work. But you... you have turned toil into gold. You have nourished those who have nourished you. You taught the merchant that justice cannot be bartered.

Kaṇha lifts his tired muzzle.

KAṆHA

I am no better than you, Muṇika. I just learned to look beyond the fruit. The old woman was a mother to me. The work was prayer. The pork... The pig had its destiny, I had mine. Today my fruit is visible: it is the love of those who raised me.

"In the flickering light of the lamp, Muṇika saw what envy had always hidden from him: that the real reward was not gold, but hands that wash away blood."

IMAGE DESCRIPTION

Night has fallen on the village. The sky is a midnight blue carpet dotted with stars, and the moon, now high, illuminates the scene with a silvery and pacifying light. In the modest but well-kept stable, an atmosphere of domestic sacredness envelops everything.

KAṆHA has just joined. His massive body, pitch black, is marked by the titanic effort he has just made. The muscles are still trembling from the effort, the coat is encrusted with dry sweat and blood, the eyes are injected with red, the head slightly bowed from exhaustion. Yet, in his posture there is no defeat: there is the peace of those who have fulfilled their duty, of those who have honored the pact to the last drop of blood.

Around his neck, a large bundle of raw cloth, tied with a rope. A few gold coins sprout from the canvas and shine in the light of the lamp. They are the thousand coins of justice, the visible fruit of his enterprise.

Kneeling in front of him, GRANDMA. The old woman weeps, and her tears fall silently on the straw. His gnarled hands, marked by a lifetime of work, are immersed in a copper basin filled with hot water, with which he is washing the feet and legs of the ox. With a sponge of natural fibers, it gently removes dried blood, stuck stones, river soil. Next to her, a pitcher of scented oil is waiting to be used to anoint the hero's tired body.

The oil lamp, placed on a stone next to the door, spreads a warm, flickering light that creates dancing shadows on the mud walls. The glow plays on the gold coins, on the wet reflections of Kaṇha's cloak, on the wrinkles of Grandmother's weeping face.

In the corner of the stable, MUṆIKA, the light ox, observes the scene. His gaze is no longer that of the previous scenes. There is no envy, there is no bitterness, there is no confusion. His eyes are wide open, moist, full of a new light: it is the light of understanding, of right vision. He looks at his bleeding brother and the old woman who takes care of him, and finally understands.

He understands that Kaṇha's toil is not slavery, but love. He understands that the thousand coins are not a reward, but the recognition of a deeper truth. He understands that the fat pig, with all its abundance, will never have this: someone to wash it with tears of gratitude, someone to love it until it hurts.

On Muṇika's face, a silent tear traces a furrow in the light cloak. It is not a tear of sadness, but of gratitude and birth. It is being born, in that instant, to wisdom.

In the background, through the open door of the stable, you can see the nocturnal village: a few flickering lights here and there, the dark outline of the trees, the river flowing far away, and above all, the full moon that has watched over the whole affair. Nature is at peace, as if she too recognizes that something right has been accomplished.

IMAGE ANALYSIS

Composition and narrative structure

The scene is built as a sacred interior, almost an inverted nativity: not a mother with a child, but a "mother" (Grandmother) who cares for a

"son" (Kaṇha) after his heroic ordeal. The composition is strongly centripetal: all the elements converge towards the point where Nonna washes Kaṇha.

The three protagonists form a triangle:

- Kaṇha (upper vertex): the heroic, sacrificed figure who accomplished the feat.

- Grandmother (left vertex): the maternal figure, welcoming, who cares for and rewards with love.

- Muṇika (right vertex): the figure of the disciple, the apprentice, who observes and learns.

The light of the lamp is the fourth invisible protagonist: it creates a circle of warmth and sacredness around the main scene, while leaving Muṇika in a half-light that is a metaphor for his condition: still in shadow, but already illuminated by the light that comes from the other.

The gold coins sprouting from the bundle create small points of light that dialogue with the stars outside the door, suggesting a connection between earthly justice and cosmic order.

Symbolism

- Grandma's bath: It is a rite of purification, but also of recognition. Washing the feet (or paws) is a gesture of humility and service that in the Indian tradition and in many cultures has a strong sacred value. Grandmother is honoring Kaṇha as one honors a god or a king. He's saying, "You gave everything for me, now I give everything for you."

- Grandma's Tears: They are tears of joy and pain together. Joy for the return, for the gift, for the love received. Pain for the fatigue seen, for the blood spilled, for the awareness that this love has a price. They are the tears of every mother, of every person she loves.

- Muṇika's Tear: It is the sign of transformation. Until a moment before, his gaze was dry with envy. Now he is wet with understanding. The tear is the first fruit of right vision. It is the transition from the "short look" to the "long look".

- Gold coins: They are not just money. They are the visible fruit of immanent justice. They represent the law of karma: every action generates a consequence. But here, more than a punishment or a

mechanical reward, coins are the tangible sign of reciprocated love. Kaṇha gave everything; the world (through the merchant) gives him something back, and Grandmother transforms it into care.

- The lamp: It symbolizes the wisdom that illuminates, but also the life that continues, the domestic warmth that welcomes. In contrast to the cold moon outside, the lamp is the warm heart of the stable.

- The Moon: Silent witness to the whole story, he now watches over the scene like a benevolent eye. It is the symbol of immanent justice that does not need to shout: it is simply there, and it illuminates.

- The Open Door: It creates a threshold between the inside and the outside, between the private and the cosmic, between the stable and the universe. The private scene is actually connected to the order of the world.

Light and color

The light is double: the warm and flickering light of the lamp inside, and the cold and silver light of the moon outside. The contrast creates a harmonious tension between the intimacy of the stable and the vastness of the cosmos.

The colors are:

- The black of Kaṇha, which is now no longer threatening but deep, fecund.

- The gold of coins and lamp light.

- The silvery white of the moon.

- The warm brown of straw, wood, earth.

- The glow of Muṇika's cloak, which in the dim light seems almost luminescent.

It is a palette that combines earth and sky, sacrifice and reward, pain and joy.

COMMENTARY

This scene is the emotional and philosophical climax of the entire story. After the epic action of Scene 5, here everything calms down and gathers in the intimacy of a simple gesture: an old woman washing a tired ox.

What is striking is the radical inversion of values that this image proposes. The world (represented by the merchant, the chariots, the thousand coins) recognized Kaṇha's value and paid for it. But the real reward is not gold: it is this bath, these tears, this cure. It is the love of those who have received and now give back.

Muṇika, who throughout the story has envied the fat pig, now witnesses something that the pig will never have. The pig will have the anointing of sesame oil, but it will be to be more palatable to the knife. Kaṇha has the anointing of the perfumed oil, but it is for care, for love, for gratitude. The difference is abysmal.

At this time, Muṇika is born to wisdom. Not through an abstract lesson, but through a lived, seen, felt experience. He saw his brother's blood, he saw the old woman's tears, he saw the gold that was nothing compared to love. Now he knows. And that knowledge will change his life.

There is a shocking tenderness in this scene. Kaṇha, the hero who pulled five hundred chariots, is now like a child in the old woman's hands. His immense strength has been expended, and now he can afford to be weak, to be cared for, to be loved. Because true strength is not only giving, but also knowing how to let oneself be loved.

Muṇika's tear is a sign that the chain of wisdom is not broken. What Kaṇha sowed in his heart with the words of Scene 3 is now sprouting. Muṇika will never be the same again. And one day, perhaps, he will be the one to pull carts for someone, and return tired but loved.

RELATION TO CONTEMPORARY CULTURE

Invisible heroism and forgotten care

We have already talked about the invisible heroes in the previous scene. Here the focus shifts to what comes after heroism: care. In our culture, we exalt the heroic act, the sensational gesture, the public sacrifice. But what happens next? Who heals the hero when he comes home?

Our contemporary heroes (firefighters, doctors, volunteers, social workers) are often celebrated one day and forgotten the next. Their wounds, physical and psychological, remain invisible. The scene of Grandmother washing Kaṇha reminds us that true community recognizes itself in mutual care, not in abstract celebration.

The real reward: being loved for who you are

The thousand coins are important, but they are not the heart of the scene. The heart is Grandma's gesture. In an age where we tend to measure everything in economic terms (how much are you worth? how much do you earn? how much do you produce?), this image reminds us that the deeper reward is not quantifiable.

How many people do we know who are successful, money, fame, but are alone? How many "fat pigs" in society have everything and yet nothing, why is no one waiting for them at home with a basin of hot water? The scene questions us: what are we really building? Surface relationships or deep bonds?

Muṇika's Tear: The Value of Empathy Muṇika cries. He does not cry for himself, but for another. His tear is the sign that he has overcome envy and achieved empathy. In contemporary culture, empathy is in crisis. Social media continuously expose us to the pain of others, but often in an anesthetized way: we scroll, put a like, and move on.

Muṇika's tear takes time, it requires presence, it requires true relationship. He is not looking at a screen: he is looking at his brother, and that brother is there, with his blood, his tiredness, his dignity. True empathy comes only from proximity.

The wisdom that is transmitted by osmosis

Muṇika did not receive a formal lesson in this scene. He simply observed. He saw. And that was enough. In our hyper-educated, hyper-informed, hyper-connected culture, we think that wisdom is transmitted through courses, books, videos, podcasts. And of course, those too. But the deepest wisdom is still transmitted as it has always

been transmitted: by osmosis, by being close to the wise, seeing how they live, how they love, how they suffer, how they care.

This scene is a hymn to the slowness of learning, to the depth of testimony, to the strength of example. In an age of crash courses and fast food personal growth, it's a powerful call.

The warrior's rest

Kaṇha finally rests. After the immense effort, after the blood spilled, after the feat accomplished, he can afford to be fragile. In the culture of performance, where you always have to be at the top, always productive, always winning, this image is revolutionary. He tells us that it is right to stop. It is right to be tired. It is right to let yourself be treated.

The burnout that is so much talked about also arises from the inability to allow oneself this moment. We feel guilty if we stop, if we don't produce, if we are not always performing. Kaṇha teaches us that true greatness does not lie in never stopping, but in knowing how to stop at the right moment, and entrust ourselves to the hands of those who love us.

Light in the barn: the value of humble spaces

The most sacred scene in the entire story does not take place in a temple, not in a palace, not in a special place. It takes place in a stable, among straw and manure, with an oil lamp and an old woman. It is a powerful reminder of the sacredness of everyday life, of the beauty that can be hidden in the humblest places.

In our culture, we tend to seek spirituality in separate places, in special moments, in extraordinary experiences. This image tells us that the sacred is here, now, in this simple gesture of care. That the stable can be more sacred than any temple, if there is love inside.

The cycle that closes and opens

The scene is an ending, but it is also a beginning. Kaṇha has accomplished his feat, Muṇika has begun his journey. The circle closes for one, it opens for the other. In life, we are called to be alternately Kaṇha (giver, sacrificer) and Muṇika (learner, observer), and perhaps one day even Grandmother (caregiver, welcomer).

Contemporary culture tends to crystallize people in fixed roles: the winner, the loser, the hero, the spectator. This scene reminds us that

we are all in transit, all in transformation, all part of a greater cycle. Today you bleed, tomorrow you will be washed. Today you envy, tomorrow you will be envied. Today you learn, tomorrow you will teach.

CONCLUSION

Scene 6 is the great fresco of restitution. After the trial, after the blood, after the fatigue, comes the moment of care, of love, of understanding. It is not a trivial happy ending, but an ending full of meaning, which closes the circle and at the same time opens it.

Muṇika learns the most important lesson: true wealth is not what you have, but who awaits you. It's not how much you produce, but how much you are loved. It is not the fat of the pig, but the tear of the old woman.

In an age that pushes us to run, to compete, to desire more and more, this scene offers us an anchor: stop. Look. Learn. Let someone take care of you. And one day, you do it too.

EPILOGUE – Years later (The long look handed down)

Years later. The stable is larger. Grandmother died peacefully, cared for until the last day. The children of the village play with the descendants of Kaṇha. Muṇika, now elderly, grazes next to a young ox who looks enviously at a well-fed dog.

MUṆIKA

(to the young man)

Come here. Let me tell you a story. Once upon a time there was a fat pig...

The sun sets. The wheel of life continues. But those who have learned to look far ahead are no longer afraid of the appearance of the moment.

Moral

Do not judge by the fullness of the dish, but by the lightness of the heart at the end of the journey.

— From the Kaṇha-Jātaka, commented on by the right view of

Muṇika

This story illustrates the transition from Level 4 of Axis B: from envy that blinds to the understanding that all destiny is woven into the great order of cause and effect. Kaṇha not only sees the fate of the pig, but acts in the world with righteousness, transforming work into nourishment for those he loves. He is the embodiment of the "long view" that operates in immanent justice.

"The moon saw everything: envy, sacrifice, return, teaching. And waited, as he has always waited, because he knows that justice is not in a hurry: it has eternity."

IMAGE DESCRIPTION

The years have passed like river water: silent, inexorable, fruitful. The scene opens on the village itself, but something has changed. The barn is larger, more solid, with new fences and a well-sheltered roof. Signs of a discreet prosperity, earned with work and wisdom.

In the middle of the pasture, an elderly MUṆIKA grazes the grass slowly. His coat, once light and shiny, is now grizzled, marked by time. The head is a little bowed, but the eyes... The eyes have changed. There is no longer the restlessness of the past, nor the envy that devoured it. His eyes are deep, calm, pacified. They have the same light that once belonged only to Kaṇha. The disciple has become a teacher.

Next to him, a young ox with a tawny cloak and curious eyes grazes absentmindedly, but his gaze is elsewhere. A well-fed dog dozes in the sun in front of the village chief's house. The dog is fat, lucid, does nothing all day except eat and sleep. The young ox stares at him with those eyes that Muṇika knows well: it is the short gaze, the nascent envy, the subtle poison that asks "why is he and I don't?"

Muṇika follows the young man's gaze and smiles, as much as an ox can smile. There is an infinite tenderness in that smile, the tenderness of those who recognize their past in another. Slowly, he approaches the young man and with a slight blow of his muzzle indicates him to follow him. They move away from the dog's enclosure and head towards an elevated point in the pasture, from which you can see the whole village, the river, and beyond.

Muṇika begins to speak. His voice is calm, like the flow of water. The young man listens, and as he listens, his gaze changes. He no longer looks at the fat dog. Look at the river. Look at the largest stable. Look at the scars on Muṇika's face, signs of ancient labors. And slowly, very slowly, something lights up in his eyes: not envy, but curiosity, and then respect, and finally a principle of understanding.

In the background, some descendants of Kaṇha can be glimpsed: robust and peaceful oxen grazing together with village children playing with each other. The prophecy has come true: the seed planted by Kaṇha has borne multiplied fruit.

The sun is still high, but it is already tinged with orange. A new day is about to close, but a new beginning has just happened. The wheel continues to turn, and wisdom continues to travel.

Above all, the moon, now almost full, waits for its turn in the darkening sky. Immanent justice is not in a hurry: it knows that its time is eternity.

IMAGE ANALYSIS

Composition and narrative structure

The epilogue is built like a circle that closes. The scene explicitly recalls Scene 2 (Muṇika's envy of the pig), but with a fundamental difference: now Muṇika is on Kaṇha's side, and the young ox is on Muṇika's side. The composition is deliberately mirrored to underline the cyclical nature of the teaching.

The scene is divided into three floors:

- Close-up: Muṇika and the young ox, with Muṇika speaking and the young man listening. It is the heart of moral action.

- Second floor: the fat dog in its enclosure, a symbol of envy that is still active but already put into perspective.

- Background: the prosperous village, the descendants of Kaṇha, the children playing. It is the visible fruit of immanent justice.

The viewer's eye is guided by the young ox (looking at the dog) to Muṇika (looking at the young man) to the village (which is the result of everything). It is a path of broadening the gaze.

Symbolism

- Elder Muṇika: Embodies the disciple turned master. His scars are the signs of the tests he has passed, his pacified eyes are the result of a lifetime of learning. It is proof that wisdom can be acquired, that no one is condemned to envy forever.

- The young ox: It represents each new generation that faces life with the same questions, the same temptations, the same risk of getting lost. It is humanity that renews itself, bringing with it the same ancient dilemmas.

- The fat dog: It is the new pig. The form changes (dog instead of pig), but the substance is the same: the seemingly privileged being who doesn't work and seems to enjoy all the benefits. The fact that it is a dog, an animal often closer to man, makes envy even more subtle and insidious.

- The elevated pasture: It symbolizes the higher point of view, the need to rise up to see things in their entirety. Only from there can one understand the meaning of what has been and what will be.

- The descendants of Kaṇha: They are living proof that immanent justice is not an abstract theory, but a concrete force operating in the world. The good sown continues to bear fruit even after the sower has passed away. - Children playing: They symbolize life that continues, light and unaware, while oxen pass on wisdom. It's the natural cycle of things: those who play today, tomorrow will learn, and then they will teach.

- The Moon That Awaits: As in the previous scenes, the moon is the silent witness, the cosmic eye that has seen everything and will continue to see. His patience is the emblem of immanent justice: he is not in a hurry, because his kingdom is eternity.

Light and color

The light is that of the late afternoon, warm and golden, which envelops everything in an autumnal softness. It is the light of maturity, of harvest, of peace after the storm. The colors are softer than in the previous scenes: greens are less bright, browns warmer, the gold of the sun more diffuse. It is a palette that speaks of completeness and a serene sunset.

COMMENTARY

The epilogue is perhaps the most moving scene of the entire story, because it shows us the most precious fruit of immanent justice: transmission. Kaṇha is no more, but his wisdom lives on in Muṇika, and through Muṇika it will come to the young ox, and through that to others. It is a chain that does not break.

What is striking is the normality of the scene. There is nothing spectacular: an old ox talking to a young man, while a fat dog dozes and children play. And yet, in this normality, the greatest miracle is accomplished: the victory of wisdom over ignorance, of patience over envy, of transmission over oblivion.

Muṇika, whom we saw born into envy and then laboriously growing in understanding, is now on the other side. It has become what he once admired and perhaps did not fully understand. And he does so with the same sweetness with which Kaṇha had spoken to him: without reproaches, without superiority, only with the patience of one who knows that the truth needs time to take root.

The young ox represents all of us, every time we are faced with a temptation of envy, every time we look at the fat dog and ask ourselves "why?". Muṇika does not tell him not to look at the dog, he does not forbid him to envy. He simply tells him: "Come with me, look further. Then decide."

This is the pedagogy of wisdom: not to repress, but to broaden our gaze. Not to deny desire, but to show that there is a greater desire. Not to fight envy, but to offer a vision that makes it simply insignificant.

The presence of children playing is an apparently marginal detail, but

in reality fundamental. While the oxen pass on wisdom, children live their carefree lives. They know nothing of envy, of immanent justice, of sacrifice. And that's okay. For them it is the time of play. Then, one day, they too will need someone to take them to the high point of the pasture and show them the horizon.

The wheel turns, and it will continue to turn. But thanks to Kaṇha, to Muṇika, and to all those who agree to become links in this chain, each round is one more opportunity for wisdom to take root.

RELATION TO CONTEMPORARY CULTURE

The crisis of transmission One of the deepest problems of our time is the crisis of transmission. Ancient knowledge, traditional wisdom, values that have governed societies for centuries, are often dismissed as outdated, irrelevant, "boomers". Young people look to their "fat dogs" (influencers, ephemeral models) and rarely have figures like Muṇika next to them who take them to a high point and show them the horizon.

This scene reminds us that transmission is vital. Without it, every generation is condemned to start over, to make the same mistakes, to fall into the same traps. And society is impoverished, because it loses its most precious heritage: the accumulated experience.

Envy 2.0 and the new fat dogs

Today's fat dog has a thousand forms: the influencer who earns millions by showing his lifestyle, the footballer who scores a goal and becomes an idol, the talented one who breaks through at a very young age. Social media amplifies the visibility of these "fat dogs" and makes envy even more pervasive and toxic.

Muṇika, by bringing the young man to the high point, suggests a strategy: don't look at the dog, look at the big picture. Ask yourself: Will that dog still be there in ten years? Will that wealth still be his? Is that happiness real or is it constructed? Will today's fame be remembered tomorrow?

The long view is the antidote to the dictatorship of the present. It is the ability to see beyond the instant, beyond the notification, beyond the like. It is the realization that most of today's "fat dogs" will be

forgotten tomorrow, while what we build with patience and love will last.

Wisdom as a common good

Muṇika does not keep wisdom to himself. He shares it. In our culture, we often witness the opposite phenomenon: those who know, keep to themselves, for fear of losing their competitive advantage. The secrets of the trade are not revealed, knowledge is jealously guarded, wisdom becomes a privilege of the few.

The epilogue reminds us that wisdom is a common good, which grows the more it is shared. Kaṇha gave it to Muṇika, Muṇika gives it to the young man. No one has been impoverished in giving. On the contrary, everyone has become rich.

The value of time and slowness

Muṇika is elderly, and his teaching is slow, made up of calm words and looks. There is no hurry. The young man listens, and time does its job.

In contemporary culture, dominated by speed and urgency, this slowness is revolutionary. We want everything right away: immediate answers, quick fixes, instant successes. Wisdom, on the other hand, takes time. It requires patience. It requires stopping, looking, waiting for meaning to reveal itself.

The epilogue is an invitation to slow down, to devote time to broadcasting, not to be in a hurry for young people to understand immediately. They will understand, if we have the patience to accompany them.

The Invisible Fruits of Justice

The descendants of Kaṇha who graze peacefully are the visible fruit of immanent justice. But how many invisible fruits are there? How many lives have been improved by Kaṇha's example, even if no one knows? How many people, listening to the story, have chosen to stretch their gaze?

In contemporary culture, obsessed with measurability (data, statistics, tangible results), there is little room for invisible fruits. Yet they are the most important ones. The teaching of a teacher, the kindness of a stranger, the example of a parent: they cannot be quantified, but they change the world.

The cycle of generations and hope

The epilogue is deeply hopeful. Despite everything, despite the envy that returns, despite the new fat dogs, wisdom continues to travel. Every generation has its Muṇikas who become masters, and every generation has young people who can learn.

In an era of climate crisis, wars, inequality, it is easy to lose hope. This scene reminds us that the good sown is never lost. That every act of justice, every word of wisdom, every example of consistency, is a seed planted in the soil of time. We don't know when it will sprout, but it will sprout.

The moon that awaits

The last image is the moon that waits. In a world that screams, that demands immediate attention, that wants everything and immediately, the moon is the symbol of cosmic patience. He knows that his time will come, that night will succeed day, that justice will be fulfilled.

For us, accustomed to the frenetic pace of digital society, the moon is a call to breathe, to trust, to believe that, despite everything, the right things happen. Maybe not today, maybe not tomorrow. But they happen.

GENERAL CONCLUDING REMARKS

The epilogue closes the circle and reopens it. It closes the story of Muṇika and Kaṇha, but opens up endless other stories: those of the young ox, his disciples, the children playing. Wisdom does not run out, it does not stop, it does not run out. He continues to travel, from mouth to mouth, from look to look, from heart to heart.

he story we followed through six scenes and an epilogue is not just an ancient fairy tale. It is a mirror in which each of us can see reflected our struggle between short and long gaze, between envy and wisdom, between the desire of the fat pig and the peace of the ox returning home.

The question that remains, suspended like the moon over the village, is only one:

Where are you looking now?

The journey of the gaze: from envy to wisdom

THE NARRATIVE PATH: AN INITIATION IN SIX SCENES

The story we have gone through together is not simply an ancient fable taken from the Kaṇha-Jātaka. It is an initiatory journey in six stages, which leads the protagonist (and with him the reader) from the prison of envy to the freedom of wisdom.

Scene 1 – The village on the river: The dawn of life, innocence still intact, but already the seed of restlessness is present in Muṇika's gaze. The stable, Grandmother, the two oxen: everything is ready for the story to begin.

Scene 2 – The short look: Envy explodes. The fat pig becomes the obsession, the unfair term of comparison, the source of the poison. Muṇika is sick with a short gaze, and he doesn't know it.

Scene 3 – Kaṇha's vision: The revelation. Kaṇha reveals the fate of the pig, and for the first time Muṇika glimpses the possibility of another look. Wisdom becomes word, and word wounds to heal. Scene 4 – The Trial of the River: The collective crisis becomes the occasion for the manifestation of Kaṇha's strength. The desperate merchant, the stopped carts, the pact made. Immanent justice begins to show its face.

Scene 5 – The strength of the righteous: The sacrifice. Kaṇha pulls five hundred carts, bleeds in the water, consumes himself for love. It is the culmination of action, the moment when wisdom becomes flesh.

Scene 6 – The return and the right view: The reward. Not gold, but Grandma's love that washes wounds. And Muṇika who finally sees, cries, understands. His tear is the most precious fruit.

Epilogue – Years later: The broadcast. An elderly Muṇika, now a master, speaks to a young ox who envies a fat dog. The circle closes and reopens. Wisdom continues to travel.

CHARACTERS AS ARCHETYPES

Each character in the story embodies a universal figure, an aspect of the human soul that transcends time and culture.

- Muṇika is each of us at the beginning of the journey. It is the human being with his natural tendency to look at the other, to confront himself, to envy. But it is also the possibility of transformation, the demonstration that envy can be cured. His path is our path.

- Kaṇha is wisdom incarnate. He is not a god, he is not a supernatural being: he is an ox, an ordinary animal, but with a gaze that sees beyond. It represents what we can become if we learn to stretch our gaze. It is the teacher who does not need to preach, because his very life is teaching.

- Grandma is unconditional love. He does not ask, he does not demand, he does not judge. It welcomes, nourishes, cares. It is the womb that makes all heroism possible, because it knows that the hero, after the effort, needs to return home.

- The pig (and then the dog) is the permanent temptation, the object of envy that changes form but not substance. It represents everything that appears desirable but hides a hidden price. It is the fruit that seems ripe but is rotten inside.

- The merchant is humanity that learns. He starts with the arrogance of someone who thinks he can cheat, but is educated by Kaṇha's silent strength. He recognizes his mistake, pays his right, and becomes a witness.

- The young ox is the future, the promise that wisdom will continue. His envy of the dog is the same mistake as Muṇika, but now there is a master ready to guide him.

THE FUNDAMENTAL THEMES

The short gaze and the long gaze

The main theme of the entire story is the contrast between two ways of looking at reality.

The short gaze sees the appearance, the instant, the fruit without roots. It is the gaze of envy, which compares and suffers, which asks "why is he and I not?" without seeing the full picture. It is Muṇika's gaze at the beginning, of the young ox at the end, of all of us when we stop at the surface.

The long view sees the process, the time, the roots and the destiny. It is the gaze of Kaṇha, who looks at the pig and sees the slaughterhouse, who looks at fatigue and sees love, who looks at the present and sees the eternal. It is the gaze that heals from envy because it shows that every fruit has its price, and that the highest price is often hidden.

The passage from the short gaze to the long gaze is the true journey of the story, and also ours.

Immanent justice

The second great theme is immanent justice, the one that does not need judges because it is written in the very nature of things. Every action generates a consequence, every seed produces a fruit that conforms to its root.

The pig is fattened, but the fat condemns it. Kaṇha sacrifices himself, but sacrifice generates love and prosperity. The merchant tries to cheat, but is forced to pay. Grandmother gives love, and she receives multiplied love.

This justice is not immediate, it is not always visible, but it is inexorable. The story invites us to trust her, not to despair when the fat pigs seem to win, to continue to sow well even when the harvest is late.

Sacrifice and care

Kaṇha sacrifices himself. He bleeds in the water, consumes his strength, risks his life. But her sacrifice is not an end in itself: it is for the love of Grandma, to honor a pact, to show that the word given is sacred.

And after the sacrifice, comes the cure. Grandmother washes wounds, anoints her tired body, cries with gratitude. Sacrifice and care are two sides of the same coin: there is no true gift without acceptance, there is no true heroism without someone who recognizes and welcomes it.

The transmission

The epilogue adds a fundamental theme: transmission. Wisdom does not die with Kaṇha, because he sowed it in Muṇika. And Muṇika, in turn, sows it in the young ox.

This chain is the only hope for humanity. If every generation had to start over, we would be condemned to repeat the same mistakes over and over again. But if there are those who transmit, those who tell, those who teach by example and by word, then it is possible to progress, grow, get closer to wisdom.

STORYTELLING AS A MIRROR OF OUR TIME

We have seen, in every scene, how this ancient tale speaks directly to our contemporaneity. Social envy, the crisis of transmission, the devaluation of silent work, the dictatorship of appearance, the need for authentic models: everything is already here, in this story of oxen and pigs, of rivers and carts, of old women and merchants.

The strength of the story lies in its radical simplicity. There are no special effects, there are no twists, there are no unlikely heroes. There is only daily life, with its apparent injustices and its hidden justices, with its struggles and its loves, with its fat pigs and its silent oxen.

And precisely for this reason, the story is universal. It could be set in ancient India as in the suburbs of a contemporary metropolis, in a stable as in an open-plan office, in the life of an ox as in ours. Because the deep mechanisms of the human soul do not change: envy, love, sacrifice, wisdom, transmission have been the same for millennia.

THE FINAL LESSON: WHAT DOES THIS STORY LEAVE US?

Don't stop at appearances

The fat pig is not to be envied, the fat dog is not to be envied, the happy influencer is not to be envied. You don't know what their price is, you don't know what awaits them, you don't know what they hide. He stretches his gaze.

True wealth is love

The thousand coins are important, but they are nothing compared to Grandma's hands washing blood. The real reward is not what you have, but those who love you, those who wait for you, those who take care of you.

Sacrifice makes sense if it's for someone

Kaṇha does not sacrifice himself for an abstract ideal, but for an old woman who raised him. His sacrifice has a face, a name, a story. Even ours: if we have to struggle, bleed, wear out, we try to do it for someone, not for nothing.

Wisdom is transmitted, it is not kept to oneself

Muṇika could be silent, he could enjoy his wisdom without sharing it. Instead, he speaks to the young ox. Because he knows that wisdom is like a flame: if you keep it to yourself, it goes out. If you share it, it ignites more flames.

Time is an ally

Immanent justice is in no hurry. The pig is slaughtered when it is ready, the fruit ripens when it is time, wisdom takes root when the soil is fertile. Learn to wait, learn to trust the weather.

The moon watches over everything

There is a cosmic order, a greater justice, a moon that sees everything and waits. We are not alone, we are not left to chance. There is a sense, even if we do not see it. There is justice, even if it is late. There is a moon, even when it is hidden.

THE FINAL INVITATION

This story does not end on the last page, in the last scene, in the last word. Just as Kaṇha's wisdom continues to travel through Muṇika and the young ox, so this story continues to live in those who read it, in those who listen to it, in those who make it their own.

The invitation he leaves us is simple and profound at the same time: learn to look far ahead. Don't stop at the fat pig, don't stop at the sleeping dog, don't stop at the appearance of the moment. He looks for roots, he looks for the process, he looks for destiny. Stretch your gaze, and you will see that justice is there, even if hidden. You will see that the sacrifice makes sense, even if it is tiring. You will see that love is the real reward, even if you don't see it.

And when you have learned to look far ahead, when your envy has turned into wisdom, when you have bled and been washed, then you yourself become Kaṇha for someone who is still learning. He takes that young ox to the high point of the pasture, shows the horizon, tells the story.

Because wisdom is the only wealth that grows when you share it. Because immanent justice needs witnesses. Because the moon continues to keep watch, and waits for us too to learn to look like her: with patience, with love, with eternity.

A SECULAR PRAYER

Words that do not belong to any religion, but perhaps to all:

May you meet, in your life, a Kaṇha who opens your eyes.

May you become, for someone, that Kaṇha.

May you learn to look far ahead, even when the fat pig seems enviable to you.

May you bleed for love, and find someone to wash your wounds.

May you look at the moon, and feel that something great is watching over you.

And that, when it's your turn, you can tell this story to those who come after.

So that the wheel turns, and wisdom continues to travel.

5. Level 5 – False Guilt and Inviolable Innocence (31. KULĀVAKA)

The condemned man is not trampled by elephants. Nature itself (animals) refuses to carry out an unjust

sentence. It is the first cosmic step: human law can make mistakes, moral law cannot.

From the Kulāvaka-Jātaka: the condemned man whom elephants refuse to trample on

1. THE STORY: MAGHA AND THE THIRTY RIGHTEOUS

In the village of Macala, Magadha, the Bodhisatta was born as a young nobleman named Magha. From his youth, he excelled in generosity and observed the Five Precepts. Married and raised a family, he became a point of reference for the entire community.

Thirty families lived in the village. One day, while the men were gathered to deal with the affairs of the village, the Bodhisatta moved the dust away from where he was standing, creating a comfortable place for himself. Immediately another man took his place. Without protest, Magha created another place for herself, which was again taken from her. And so on, until he had created comfortable places for all the men present.

Not satisfied, he built a pavilion, then transformed it into a hall with benches and a jar of water. Gradually, he led all thirty men to share his own vision, establishing them in the Five Precepts. Together, they got up early every morning and went out with razors, axes, and clubs: they removed stones from the roads, cut down trees that hindered carts, leveled rough terrain, built bridges, dug cisterns, and showed charity.

The village chief, however, viewed their industriousness with anger. Before, when those men got drunk and committed crimes, he made money by selling them alcohol and collecting fines. Now, with their virtuous conduct, his gains had disappeared.

Enraged, he went to the king and slandered the thirty men, accusing them of being a band of thieves who plundered the villages. The king, without inquiring, ordered them to be condemned to death: they would be trampled by an elephant.

The thirty men were stretched out in the courtyard of the palace. As they waited for the elephant, Magha urged them, "Keep the Precepts. Love the slanderer, the king, and the elephant as yourself."

When the elephant was led to trample on them, something extraordinary happened: the animal refused to approach. He ran away

barring hard. They brought another elephant, then another, but they all fled like the first.

The king thought that the men had some drug or spell. He had them searched, but nothing was found. Then he asked them if they would say a spell.

Magha answered, "Sire, we have no other spell than this: none of us thirty destroys life, takes what is not given, behaves incorrectly or lies; we do not drink fermented drinks; we abound in loving-kindness; let us show charity; We level the roads, dig cisterns and build public halls. This is our spell, our protection and our strength".

The king, satisfied, gave them all the wealth of the slanderer, made the latter their slave, and gave them the elephant and the village.

2. SCENE ANALYSIS: ELEPHANTS THAT DO NOT STEP ON

In the center, thirty men lying in the courtyard of the royal palace, their bodies lined up like sacrificial offerings on the beaten earth. Their faces do not express terror, but a deep, almost supernatural peace. Magha is in the center, her eyes closed in meditation, her lips murmuring the exhortation to universal love.

In the foreground, a mighty elephant, with decorated tusks and royal harnesses, stops abruptly. His eyes, very intelligent, stare at men with something that resembles respect. The ears are fanned out, the trunk rises uncertainly. The cornacs incite him, prod him, but he backs

away, then turns and flees, barring.

In the background, other elephants are waiting for their turn, but they are already showing signs of agitation: they shake their heads, beat their paws, try to retreat.

In the background, the king observes from the terrace of the palace, the face that passes from anger to perplexity, from perplexity to amazement, from amazement finally to veneration. The ministers whisper, the soldiers look at each other confused.

In the corner, the slanderer, the village chief, watches the scene with horror: he sees his perfect plan crumble before a force he does not understand.

Symbolism

- Elephants: In Indian symbolism, the elephant is the symbol of royalty, strength, earthly power. Here, these animals trained to kill refuse to follow the order. Nature itself, in its most powerful and domesticated form, recognizes innocence and rebels against injustice.

- The thirty men lying down: The supine, exposed, vulnerable position is the maximum expression of non-resistance. They do not fight, they do not flee, they do not shout. They rely completely on the truth of their innocence. It is the attitude of the martyr, but without the search for martyrdom: it is the abandonment to cosmic justice.

- The escape of the elephants: It is not a spectacular miracle in the sense of a supernatural event that does something, but in the sense of an event that refuses to do. It is a negative miracle, so to speak: the power that stops, the violence that stops, the death machine that jams. This is the "first cosmic step": the moral law does not need to intervene actively; it is enough for her to withdraw her collaboration from injustice.

- The King: It represents human power, the positive law, which can make mistakes. His haste in condemning without investigating is the human error par excellence. But his ability to recognize error and repair is hope: power can redeem itself, if it opens itself to the truth.

- The slanderer: It is the shadow, the lie, the envy that becomes action. His defeat is not violent: the truth simply unmasks him. His wealth given to the righteous is the restoration of order.

- Magha's "spell": The list of virtues that Magha presents to the king is not a magic mantra in the usual sense. It is the description of a life. Their protection is not a spell they say, but what they are. Moral strength is not something that is possessed, but something that is incarnated.

THE TALE OF THE KULĀVAKA-JĀTAKA

Six scenes of immanent justice: from silent virtue to innocence that stops elephants

SCENE 1 – The virtuous life in the village: Construction of roads and cisterns

Sunrise rises over an Indian village bathed in the soft golden light of the early morning. Thirty men, led by the noble Magha, work in harmony: some remove stones from the roads with pickaxes and shovels, others cut trees that obstruct the paths, others dig cisterns for fresh water. In the background, women draw water from a newly built well, while children play near a simple rest room with benches and a jar of water. Magha, a young man with a serene and authoritative appearance, supervises with a sweet smile, embodying generosity and virtue. The atmosphere is one of active peace, of silent collaboration, of good that is done without noise. The warm colors of the earth, the soft green of the vegetation, the gold of the rising sun: everything speaks of a humanity that has found its way.

This opening scene is the seed of the entire story. He shows us virtue

not as an abstraction, but as a daily, shared, concrete practice. The thirty men are not isolated saints, but an industrious community that transforms the world around it with simple gestures: paving a road, digging a well, building a stop for wayfarers.

It is important to note that their virtue is not aimed at themselves – it benefits the entire village. The paved roads are useful to everyone, the cisterns quench everyone's thirst, the hall welcomes everyone. This gratuitousness is the hallmark of their actions: they do not seek reward, they do not ask for recognition. And precisely for this reason, their strength is invincible.

In contemporary culture, obsessed with visibility and immediate profit, this scene questions us: what are we building that will last beyond us? What paths are we paving for those who will come after? What cisterns are we digging so that others can quench their thirst?

SCENE 2 – The anger of the village chief

Inside a modest but well-furnished house, the village chief sits in front of a low table on which he counts coins. His face is contracted in an expression of anger and frustration. Through the window, you can see the thirty men intent on their virtuous work. The village chief mutters to himself, recalling the lost profits: before their reform, these men bought alcohol from him and paid fines for their misdeeds. Now they are sober and honest, and his income has dried up. He clenches his fist, his eyes narrowed in a look of malice. A terracotta lamp flickers, casting harsh shadows on the walls. The atmosphere is tense, gloomy,

pregnant with bad intentions. The village chief's envy and greed are palpable.

This scene is the moment of shadow. The virtuous light of the first scene is now contrasted with the darkness of resentment and greed. The village chief is not a monster: he is an ordinary man who sees his interests threatened and reacts with the worst of weapons: slander.

His anger is all the more significant because it arises not from an offense suffered, but from the good of others. That others are virtuous harms him economically, and this is enough to turn their virtue into guilt in his eyes. It is the perverse logic of those who measure everything on their own advantage: if others do good, but this good reduces my earnings, then that good becomes evil.

In our time, how many conflicts arise from this same distortion? How many charitable initiatives are hindered because someone loses? How much virtue is slandered because it is inconvenient?

The village chief is the eternal slanderer, a figure that is unfortunately always current. His presence reminds us that virtue, precisely because it is such, always arouses resistance. Those who do good must be ready to meet the hostility of those who feel threatened by that good.

SCENE 3 – The Slander Before the King

The royal court of Benares. The king sits on an ornate throne, surrounded by ministers and guards. The village chief is kneeling

before him, gesticulating dramatically with false accusations, claiming that the thirty men are a gang of thieves terrorizing the countryside. The king listens with a furrowed brow, a hand on his chin. No investigation is ordered; His expression shows hasty judgment. The courtiers whisper to each other. The atmosphere is one of imminent injustice – the abuse of power, the triumph of lies. Rich colors, golden throne, but shadows that creep into the margins.

This scene represents the critical moment when lying seems to prevail. The king, the representative of human law, acts hastily and makes mistakes. He does not investigate, he does not verify, he does not listen to the truth. His authority, which should be at the service of justice, becomes an instrument of injustice.

The king's haste is our own sin: how many times do we judge without knowing, condemn without listening, trust the first version that is presented to us? How many people have been destroyed by a slander that has found ready ears and indifferent hearts?

Yet, even in this gloomy scene, there is a seed of hope: the king is wrong, but he is not evil. He is simply human, weak, influenceable. His will be the same hand that, later, will repair injustice. History teaches us that power can redeem itself, if it finds the strength to recognize error.

Slander triumphs for a moment, but its victory is fragile. As we shall see, the truth has deep roots, and in the end it always surfaces.

SCENE 4 – The thirty lying in the courtyard

The courtyard of the royal palace, paved in rammed earth. Thirty men lie side by side, in a row, their bodies lined up like sacrificial offerings. Their faces are surprisingly peaceful, showing no fear – just a deep, almost supernatural calm. In the center, Magha lies with her eyes closed, her lips moving slightly as if murmuring an exhortation to universal love. The palace guards stand around them, spears in hand, their expressions a mixture of duty and confusion. The walls of the courtyard rise high; The sky above is clear, with a few birds flying in circles. The atmosphere is one of sacred stillness – the calm before the storm.

This is perhaps the most deeply spiritual scene in the entire story. The thirty men, lying in await death, do not pray to be saved, do not cry out their innocence, do not beg for mercy. Simply, they are. They are what they are: innocent. And this innocence is so full, so total, that it makes them as motionless as statues, but alive as the flame of a candle.

Magha, in the center, murmurs the exhortation to universal love. He does not ask for revenge against the slanderer, he does not curse the king, he does not hate the elephant that is about to trample on them. Love. He loves everyone, even those who have condemned them, even those who will kill them. It is the pinnacle of virtue: the love that knows no enemies, the compassion that embraces even those who hurt us.

This supernatural peace is the real spell they will tell the king about. It is not a magic mantra, but the natural consequence of a life lived according to truth. Those who have nothing to hide, nothing to fear, nothing to regret, can wait for death with the same serenity with which they wait for dawn.

In our culture of anxiety and fear, this image is a very powerful reminder: there is a peace that the world cannot give or take away, and it is that of those who have lived according to conscience.

SCENE 5 – The elephants refusing to step on

The backyard is now filled with dramatic action. In the foreground, a magnificent royal elephant, with ornate tusks and rich harnesses, stopped abruptly in front of the line of prostrate men. His intelligent eyes show something akin to respect; the ears are fanned wide, the trunk raised hesitantly. The horns on his back incite him with goads, but the elephant backs away, then turns and flees, barring hard. In the background, other elephants wait for their turn, already agitated – they shake their heads, clap their paws, try to retreat. On the terrace of the palace, the king observes, his face that goes from anger to perplexity, from amazement to veneration. The ministers whisper, the soldiers exchange confused looks. In a shadowy corner, the slanderer witnesses his plan crumbling in horror. Dramatic golden light, swirling dust, a moment of cosmic justice.

This is the climactic scene, the beating heart of Level 5. Elephants, a symbol of brute force and earthly power, refuse to carry out an unjust sentence. Nature itself says "no".

It is important to note what does not happen: no lightning falls from the sky, no earth opens, no avenging god appears. Something more subtle and profound happens: creation withdraws from injustice. The elephant, trained to kill, simply cannot. His deepest nature, the one that not even training can erase, recognizes innocence and rebels.

This is the "first cosmic step": the moral law does not need to actively punish injustice; it is enough to withdraw its collaboration. Injustice, without the support of nature, without the complicity of creation,

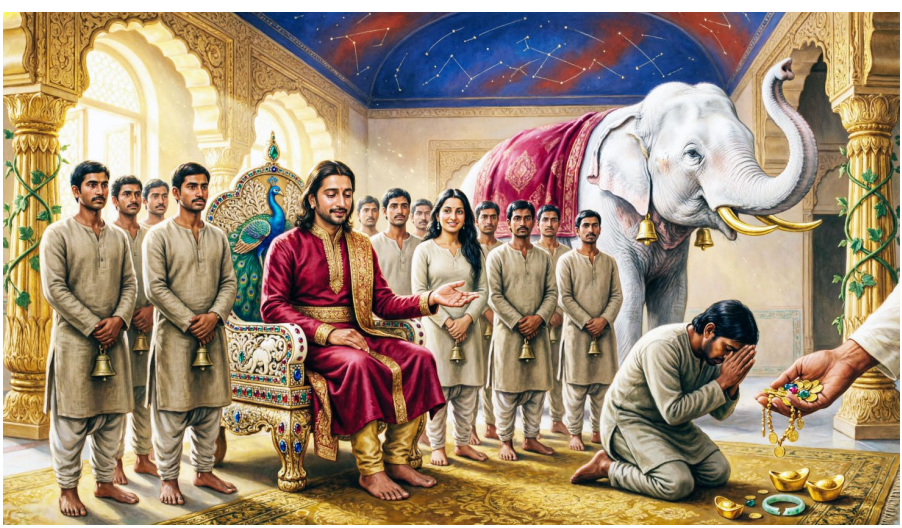
turns out to be powerless.

The face of the king who transforms is the mirror of this revelation. He, who represents human power, witnesses something that surpasses it and learns. Perplexity becomes amazement, amazement becomes veneration. Power, when it is still capable of being amazed, can redeem itself.

The slanderer, in the shadows, witnesses the collapse of his castle of lies. His is the most bitter defeat: to see that the truth does not need to fight, because the lie is intrinsically fragile.

In contemporary culture, this scene speaks to us of all those times when the truth, apparently defeated, finally resurfaces. It speaks to us of the silent resistance of the right things, which do not need to be shouted to be heard. It speaks to us of the conscience of the world, which in the end always recognizes innocence.

SCENE 6 – Truth Revealed and Justice Restored



The throne room, now transformed. The king sits with a humble, reverent expression as Magha and the thirty men stand before him, no longer bound. Magha speaks calmly, explaining their "spell": their virtuous lives, their abstention from evil, their practice of loving-kindness, their works of charity. The king listens attentively, moved. In the foreground, the slanderer is kneeling, his head bowed in shame,

while his riches are handed over to the thirty. A royal elephant is also offered as a gift. The atmosphere is one of restoration, harmony and the triumph of truth. A warm, bright light fills the room. Justice has been served – not by violence, but by the power of innocence.

The final scene is the return to order. The truth has been revealed, justice restored, innocence rewarded. But it is important to note the quality of this restoration: it is not revenge, it is not triumphalism, it is not humiliation of the enemy.

The king is humble, moved, grateful. The slanderer is kneeling, but his bowed head is not crushed; it is simply the position of one who recognizes the truth. His riches are handed over to the righteous, but this is not an act of robbery: it is the symbolic restitution of what the lie had taken away.

Magha explains their "spell" – and the explanation is simple, almost banal. We don't have magical powers, he says, just a life lived well. This is the deepest lesson: the force that stopped the elephants, that converted the king, that unmasked the slanderer, is the same that each of us can cultivate. There is no need to be a saint, there is no need to be a hero: it is enough to live consistently, with love, with truth.

The elephant given to the righteous is the symbol of this cosmic restoration: the force that had been put at the service of injustice is now at the service of good. Creation, which had withdrawn from injustice, now offers itself to justice.

In our time, this scene offers us concrete hope: the truth can be defeated for a while, but not forever. Justice can be trampled on for a while, but not forever. Innocence can be tested, but it eventually emerges. Not because someone magically protects it, but because reality itself is structured in such a way that the good, in the long run, prevails.

CONCLUSION OF THE SIX SCENES

These six images tell, in sequence, the path of immanent justice: from silent and industrious virtue, through the shadow of slander and the error of power, to the final revelation in which nature itself refuses to collaborate with injustice and truth triumphs.

It is a path that speaks to every age, because it speaks to every human heart. The question he leaves is simple and profound: which side are we on? Are we among those who pave roads and dig cisterns, or among those who slander and condemn without listening?

The answer, perhaps, lies in our ability to stretch our gaze – until we see, like the king, that elephants can stop in front of innocence.

"We have no other spell than this: a life lived in truth."

3. COMMENT: HUMAN LAW CAN BE WRONG, MORAL LAW CANNOT

This is the heart of Level 5: the discovery that there is an immanent justice that transcends and sometimes contradicts human justice. The king, the representative of earthly law, issues an unjust sentence. But nature itself refuses to carry it out.

What is striking is the passivity of innocence. The thirty men do nothing to save themselves. They don't protest, they don't prove their innocence, they don't call witnesses. They rely on each other. And this trust is not naivety: it is the awareness that there is a deeper order, and that to that, sooner or later, everything comes back.

The elephant that flees is the cosmos that rebels against injustice. It is the stone that does not want to be thrown, the sword that does not want to strike, the hand that refuses to sign an unjust sentence. It is not a god who intervenes from above, but creation itself that says "no" to evil.

This is the "first cosmic step": the moment when we realize that we are not alone in the universe, that reality has a moral structure, that lies and injustice cannot reign undisturbed forever. Not because someone punishes them, but because their very nature makes them unstable, unsustainable, impossible in the long run.

Magha's lesson is revolutionary: true strength is not that which opposes violence to violence, but that which bears witness to the truth with existence. The spell that saves the thirty men is not a secret formula, but a life lived according to justice. Their salvation is not a reward, but a natural consequence: innocence is inviolable not because someone protects it, but because violence, in front of it, turns out to be powerless.

RELATION TO CONTEMPORARY CULTURE

The power that bows to the truth

We live in an age of distrust in justice. Unfair trials, piloted convictions, powers that crush the weak are the order of the day. How many times have we thought: "There is no justice"? How many times have we seen slanderers triumph and innocent people succumb?

This story gives us a different perspective. It reminds us that human justice can make mistakes, but that there is a deeper justice, an unwritten law that ultimately prevails. Not always in the ways we expect, not always in the times we would like. But truth has a force of its own, a gravity that in the end attracts everything to itself.

I think of the great witnesses of the truth of the twentieth century: Gandhi, who with non-violence brought down an empire; Mandela, who transformed the prison into a pulpit; the mothers of Plaza de Mayo, who with their silent presence kept the truth alive under dictatorships. Men and women lying in front of the elephant, who with their innocence have stopped the machinery of power.

Slander and its defeat

The slanderous village chief is an eternal figure. Today we call it fake news, disinformation, media defamation. How many people are destroyed by false accusations, by hate campaigns, by slander that runs faster than the truth?

History tells us that slander can win for a while, but eventually the truth emerges. Not because someone brings it out, but because the lie is inherently fragile. Like the elephant that flees, the lie, in the face of true innocence, turns out to be powerless.

Of course, in real life we don't always see this mechanism at work, at least in the short term. But history invites us to extend our gaze: look beyond, look far away, look at the moon rising. In the end, the truth remains; The lie passes.

Innocence as an active force

We often think of innocence as something passive, fragile, in need of protection. This story shows us innocence as an active force, as a power that stops elephants, that transforms kings, that defeats slanderers.

In contemporary culture, there is a tendency to identify strength with aggression, power with the ability to overwhelm. Those who are meek, those who are peaceful, those who are innocent are often considered weak, naïve, destined to succumb. This story completely reverses this perspective: the real strength is innocence, the real power is the truth.

The community of the righteous

The thirty men are not lone heroes. They are a community, united by the same values, the same practice, the same destiny. They are saved together, because they have lived together.

In an age of exaggerated individualism, this community dimension is precious. It reminds us that virtue is contagious, that moral strength grows when it is shared, that truth needs collective witnesses. Solitary heroes are not enough: we need communities of the righteous, capable of supporting each other, of reminding each other of the spell, of lying together in front of the elephant.

The Daily Spell

Magha's spell is made up of everyday actions: paving roads, digging cisterns, building salt, refraining from lying, not killing, loving. Nothing spectacular, nothing heroic in the common sense. Yet, this ordinariness of virtue is their strength.

In our culture, we often seek spirituality in extraordinary experiences, in moments of grace, in sudden illuminations. This story reminds us that true spirituality is daily, made up of small repeated choices, of seemingly insignificant gestures, of ordinary fidelity. It is these small things, accumulated day after day, that constitute the spell that protects us.

The consciousness of animals

Elephants that refuse to trample on the righteous also tell us about our relationship with the animal world. In history, animals recognize innocence better than humans. They have a sensitivity, a conscience, a capacity for discernment that men have lost.

In an era of animal exploitation, intensive farming, ecocide, this story is a powerful call: nature feels, nature understands, nature responds. Animals are not machines, they are not objects, they are not resources. They are beings with their own dignity, capable of recognizing good and evil.

Justice that delays but arrives

Perhaps the hardest lesson to accept is that justice doesn't always come when we want it. The thirty men were unjustly convicted, they waited for the elephant, they risked death. Their salvation came at the last moment.

In life, sometimes justice takes so long that it never seems to come. This story invites us to patience, trust, perseverance. Not because we are sure that salvation will come in this life, but because we believe that the deep order of things will prevail in the end.

CONCLUSION

Level 5 teaches us that immanent justice is not an abstract theory, but a living force operating in the world. The elephants who flee, the kings who repent, the slanderers who are exposed, the gods who renounce victory: everything concurs to show us that reality has a moral structure, that innocence is inviolable, that truth prevails in the end.

It is not a guarantee of immediate salvation, it is not a promise of earthly happiness. It is a testimony: there are men who have lived like this, who have seen elephants flee, who have touched the power of truth. And if it happened to them, it can happen to us too.

The challenge is: will we be able to live in such a way that, if one day we lie in front of the elephant, it too will stop and flee?

"We have no other spell than this: none of us destroys life, we only take what is given, we do not lie, we do not get drunk, we abound in loving-kindness, we pave the roads, we dig cisterns. This is our spell, our protection, our strength."

6. Level 6 – The Attestation of Truth bends the elements (35. VAṬṬAKA):

The quail stops the fire with a Saccakiriyā (Act of Truth). He does

not ask the gods for help, but evokes his own intrinsic purity (filial duty). It is the highest point of the moral sovereignty of the individual.

No. 35. VAṬṬAKA-JĀTAKA

The Quail and the Fire

The truth protects what is pure

This account is taken from the Vaṭṭaka-Jātaka (No. 35), one of the stories from the Buddha's previous lives. The original Pāli text emphasizes that the Act of Truth (Saccakiriyā) is not a prayer addressed to external entities, but the evocation of one's own ethical foundation—in this case, the purity of filial duty not yet fulfilled. It is considered in the Buddhist tradition to be the highest expression of the moral autonomy of the individual, who does not seek refuge in higher powers but in his own intrinsic integrity.

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SCENE 1

The Village on Fire

Indoor/outdoor. Day. A village in Magadha, on the edge of the forest. Smoke on the horizon.

The countryside is burning. The sun trudges veiled behind a blanket of smoke that thickens like an omen. The Master—the Buddha—walks in silence along the dirt path, followed by a long procession of brethren in their ochre tonics. Behind them, the crackling devours the horizon.

ĀNANDA (approaching, calm but tense voice):

Master, the fire advances. The Brahmans in the villages say that this year the dry season will make him unstoppable.

The Buddha does not answer. Walk. Behind him, some confreres turn around. Smoke is a dark wall that rises to the sky.

CONFRERE I (grasping the arm of another):

Brother, can't you see? The fire will reach us before sunset. We have to start a counterfire! Burn ourselves the ground in front of us, so the flames will have nowhere to spread!

He pulls out two ignition sticks, begins to rub them feverishly.

CONFRERE II (uncertain):

But... the Master...

CONFRERE I:

The Master walks! Walk to your death! Don't you have eyes to see what's in front of you?

The stick smokes, but does not ignite.

"It is not the present power that stops the flames. It is the power of an ancient Act of Truth."

IMAGE ANALYSIS: SCENE 1 - THE VILLAGE ON FIRE

IMAGE DESCRIPTION

The image looks like a large-scale epic painting, a landscape that spans the entire narrative arc in a single, powerful frame.

In the foreground, a procession of Buddhist monks—their tonics of an intense ochre that almost reverberates—walks in single file along a dirt path that cuts across the plain like a pale scar. At the head of the procession, the Buddha: his figure gives off a barely perceptible golden glow, as if the light was born from him instead of falling on him. He walks with his head down, his eyes half-closed, his feet stomping the earth with the knowledge that he knows where he's going—and what's about to happen.

In the background, the horizon is devoured by fire. A wall of smoke rises like a second sky, darker than the sky itself, illuminated from

below by tongues of flame that lap the clouds. The village of thatched huts is in the shade, silent, apparently already abandoned or waiting resignedly.

The light is double: on the one hand, the last light of the day that tinges the sky with midnight blue and purple; on the other, the orange glow of the fire that casts long and twisted shadows of the monks towards the viewer. The two worlds—that of the procession and that of the disaster—are separate but inevitably connected.

Significant details:

- The path does not lead far from the fire. It leads towards it, or at least parallel to its advance.

- Monks don't run. They walk. Their posture is erect, their step measured.

- A few monks in the rear turn their heads slightly toward the fire—but no one stops.

- The village is deserted. The doors are open. Perhaps the inhabitants have already fled, perhaps they have joined the monks.

SYMBOLIC ANALYSIS

Fire as a Multiple Metaphor

The fire in this image is not a simple fire. È:

- Impermanence (Anicca): In Buddhist philosophy, everything is on fire—the senses, the perceptions, the mental formations themselves burn with their transient nature. The fire is simply the visible rendering of an ever-present truth.

- The existential crisis: That which threatens to destroy, but at the same time reveals what is essential.

- Judgment and collective fear: The instinctive reaction to escape that the world would expect—and which does not happen here.

The Procession as a Mandala in Motion The monks in a row form a line that is also a circle in potential—they move together, united, toward the point where the Master will stop them to form the defensive circle of Scene 3.

The ochre of tonics is the color of renunciation, of earth, of fire itself —monks symbolically carry within themselves the element that threatens them, transformed into discipline.

The Buddha as an Immovable Center

Even in motion, the Buddha is the center. His halo is not added—it is his very presence that bends the light. He walks in the burning world, but the burning world does not touch him. Not because it's separate—but because it's totally present. This is the moral sovereignty that the Jātaka celebrates: not the escape from pain, but the conscious crossing through it.

The Abandoned Village

The empty houses speak of a community that has lost its center. The Buddha doesn't go to save the village— he goes further. His teaching is not to put out all fires, but to teach beings to find in themselves the place that fire cannot reach.

THE MEANING IN THE OVERALL NARRATIVE

This first scene is fundamental for the whole of Jātaka because it establishes three key elements:

The dramatic tension: The danger is real, imminent, visible. It's not an abstract metaphor—it's fire burning, smoke suffocating, earth turning to ashes.

The human response: The monks could flee. Some will do it, in the next scene. But the choice to follow the Buddha—to trust his presence instead of one's instincts—is the first act of rational faith that prepares for a miracle.

Moral sovereignty: The Buddha promises nothing. He doesn't say "Don't worry, I'll stop him". Walk. His authority is not claimed—it is recognized by those who follow him. This is the highest point of spiritual leadership: to lead not with words, but with simple, unwavering presence.

Fire as a Climate Crisis

In 2026, an image of a village threatened by flames isn't just an ancient metaphor—it's a snapshot of our present. The fires in California, Australia, the Mediterranean basin, the Amazon, have become the visible face of the climate crisis.

The procession of monks walking towards the fire, or parallel to it, without fleeing, questions our contemporaneity: how do we respond to the ecological threat?

- Escape: Denialism, procrastination, delegation to "technicians".

- Counterfire: Technological solutions that attempt to fight fire with more fire—geoengineering, extreme adaptations that often create new problems. - The Procession: The response that the Buddha embodies—walking consciously through the crisis, holding the center, rejecting both panic and flight. It is not passivity: it is the preparation for an act of truth that will come later.

Leadership in the Time of Fear

Contemporary leaders—politicians, pundits, influencers—often ride on fear or promise to magically extinguish it. The Buddha does neither. Walk.

This poses a radical question: What would a leadership that does not promise salvation, but offers presence, look like?

In an age of widespread anxiety, collective burnout, multiple intertwined crises, the figure of the Buddha in this scene becomes a counterintuitive icon. Not the superhero who calms the flames with a gesture, but the one who shows how to cross them.

The Community as a Circle

The procession is already a community—but it is a community on the move, not yet stabilized. In our hyper-individualistic time, the image of hundreds of monks choosing to walk together, in the same direction, at the same pace, is almost subversive.

Contemporaneity exalts the escape of the individual—survivalism,

self-sufficiency, the "save yourself if you can." The Jātaka, through this image, proposes the exact opposite: salvation is collective, or it is not.

The Aura of the Sacred in a Disenchanted World

The golden glow around the Buddha is, visually, the most "dated" element of the image—yet, perhaps, the most necessary. In a culture that has expelled the sacred from all the pores of public life, reducing existence to mere consumption and survival, the image of a presence that radiates light—not received, but emitted— reopens a question that we thought was closed: is there a dimension of reality that is not reducible to matter and energy?

The miracle that will follow is not a violation of natural laws, but the revelation of a deeper law: the law of truth. The Buddha's halo is the visual promise that that law exists—and that it is accessible.

QUESTIONS FOR CONTEMPORARY REFLECTION

- If we were in that village today, what would we do? Would we follow the procession, or would we look for our counterfire?

- What are the "fires" that threaten our age? In addition to the climate: political polarization, technological loneliness, crisis of meaning.

- Who are our "Buddhas"? Are there still figures whose mere presence makes us walk at a different pace?

- What would it mean, today, to perform an "Act of Truth"? Not a statement on social media, but an evocation of one's own inherent purity—a moral foundation so solid that it bends reality?

CONCLUSION

The image in Scene 1 is much more than an introduction to an ancient story. It's a portal: through it, we can see our world—on fire, on the run, in panic—and wonder where we're walking, and who we're following.

The Buddha walks. The fire burns. The procession follows. The question is: which side are we on?

SCENE 2

Faith and Doubt

Outside. The same path. The fire is approaching.

Other confreres have stopped. Some look at the Buddha, who continues unperturbed. Others watch the smoke now devour the trees behind them. The heat becomes tangible.

CONFRERE III (shouting to the first):

Stop! What madness is yours? You are like the one who, standing by the sea, does not see the ocean! Like the one who, looking at the sky, does not see the full moon! Do you walk beside the Awakened One—the incomparable between gods and men—and struggle to seek safety in two sticks?

The confreres who tried to light the fire stopped. They look at them.

CONFRERE I (dropping the sticks):

You're right. Where are we going? Our mind is darkened.

All the confreres—those in front and those behind—gather around the Master. They form a compact circle.

"It is not the present power that stops the flames. It is the power of an ancient Act of Truth. But before that act, there was an instant—this instant—when someone chose to look in the right direction."

IMAGE ANALYSIS: SCENE 2 - FAITH AND DOUBT

IMAGE DESCRIPTION

Visual composition:

The image is a dramatic enlarged close-up, a tableaux vivant that freezes the precise moment of choice. Two monks occupy the center of the scene, their ochre tonics in turmoil, bodies bent by tension. The light is divided into two distinct realms: on the left, the orange glow of the fire laps their faces, casting dancing and twisted shadows; on the right, a calmer, almost golden light from the Buddha's direction softly illuminates the other side of their bodies.

The first monk—the one of doubt, of fear—is on his knees. His hands are stretched forward, tightened around two ignition sticks. The knuckles are white from tension. The upper stick is rubbed against the lower one with such enthusiasm that a small wisp of smoke already rises, a threatening prophet of a counterfire that he himself is trying to generate. His face is a mask of rational terror: contracted eyebrows, wide eyes fixed on the stick, his mouth half-open in a grimace of desperate concentration. Sweat beads his forehead, reflecting the light

of the fire. He is the man who calculated, who saw the danger, who decided to act—and who now desperately tries to master matter with his own hands.

The second monk—the one of faith—is standing, leaning forward, one hand firmly grasping the wrist of the first. Her grip is not violent, but firm, determined to stop the gesture before it is too late. His other arm is outstretched, his finger pointing over the frame, to the right—toward the Buddha. His face is completely different: his eyes don't look at the fire, they don't look at the sticks, they don't even look at his partner. They look beyond, towards something that the viewer of the image cannot yet see, but whose presence can be sensed by the light that reverberates on his face. There is urgency in his gesture, but not panic—urgency illuminated by certainty.

Behind them, in the background, the forest burns. The trees are black silhouettes against a wall of flames. The smoke rises in columns, partially obscuring the sky. Other monks are visible in the background: some have stopped, uncertain, divided between following the instinct of the first and the indication of the second; others have already taken their positions, and are moving away in the direction indicated, their backs lost in the golden light.

In the distance, barely hinted at, almost evanescent—but unmistakably present—the Buddha. Her figure is small in the frame, but the light she gives off makes her impossible to ignore. Walk. It simply walks. He does not turn around. He doesn't call. He does not order. Walk.

The contrast is total: the chaos of the foreground against the peace of the background; the smoke that rises against the light that descends; the hands that try to dominate the matter against the step that simply proceeds.

SYMBOLIC ANALYSIS

The Two Monks: The Two Souls of Man These two monks are not two different people—they are the two halves of every human being in the face of crisis.

The Monk of Doubt is survival instinct in its purest, noblest—and most limited form. He is not a coward: he is acting. He is trying to save

himself, and with him perhaps to save others. Its counterfire is a rational, tested, sensible strategy. If you burn the ground in front of you, the big fire will have nowhere to extend. It's logical. It's science. This is what men have always done.

But it is also the logic of the separate self—the illusion that one can fight fire with more fire, that salvation lies in control, that the response to fear is more action, more technique, more intervention. His hands clutch the sticks as if salvation were there, in that small friction, in that spark that he can generate by himself.

The Monk of Faith is not the opposite—he is the complement. He does not deny the danger. It does not say "there is no fire". He says, "There's another way." His gesture is not a rejection of action, but a redirection of attention. It doesn't say "do nothing"—it says "look there." His hand on his wrist does not block: it orients.

His faith is not irrational belief—it is recognition of a hierarchy of powers. Can sticks generate fire, yes. But the Buddha—the embodied presence of truth—can stop it. The question is: to whom do we entrust our fear?

The Poles: Technology and Its Limits

The two ignition sticks are an extraordinarily powerful symbol for our time. They are tools—primordial technology, but technology nonetheless. Man has learned to generate fire, and with that power he has transformed the world. But in the face of wild, uncontrolled fire, the power to generate it becomes irrelevant—indeed, potentially destructive.

The monk is trying to fight fire with fire. It is Promethean logic: man stealing fire from the gods and then trying to dominate it. But the Jataka suggests that there is another logic—an older, deeper logic: the logic of truth.

The smoke that already rises from the sticks is the symbol of a solution that is already failing. Because even if counterfire worked—even if it did save that group at the time—it wouldn't solve the root of the problem. The fire would continue to burn elsewhere. Fear would continue to generate other fires. It is a local solution to a universal problem.

Double Light: The Two Worlds

The division of light in the image is its most profoundly symbolic

element. On the one hand, the light of the fire—orange, red, flickering, casting unstable and elongated shadows. It is the light of the emergency, of the crisis, of the running out of time. It illuminates but distorts.

On the other, the light of the Buddha—golden, stable, uniform. It does not flicker. It does not cast threatening shadows. It wraps. It is the light of what is always true, always present, even when everything is burning.

The two monks stand exactly on the boundary line between these two lights. The monk of doubt is more exposed to the light of fire—his face is almost entirely illuminated by it. The monk of faith is already partially enveloped in golden light. But both are still hanging in the balance. The choice is not yet made.

The Pointing Hand: The Prophetic Gesture

The outstretched hand of the second monk is perhaps the most powerful element of the image. It's not a gesture of authority—it's not giving an order. It is a gesture of testimony: "Look there. There's something you're not seeing."

In Buddhist iconography, the gesture of pointing is rare—usually Buddhas and bodhisattvas hold their hands in symbolic mudras, not pointing. But here it is a monk—a being still on the way, not yet arrived—who points out. It is the testimony of those who have seen and want to share the vision.

It is also a prophetic gesture in the Hebrew sense of the term: the prophet does not predict the future, but reads the present in the light of the eternal. "You're trying to light a fire—but the Fire you really fear has already been stopped, elsewhere, by Someone walking."

THE MEANING IN THE OVERALL NARRATIVE

This scene is the dramatic pivot of the whole of Jātaka. Scene 1 established the threat and presence of the Buddha. Scene 3 will show the miracle. But it is here—in this moment of choice—that the human drama is fulfilled.

The moment of crisis is always the moment of truth. As long as things

go well, everyone can follow the Buddha. It is when the fire arrives that you discover who really believes and who instead runs for cover with their own hands.

The Function of the Witness: The second monk is not an enlightened sage—he is simply one who has seen more clearly. His faith is not abstract: it is born of observation. He looked at the Buddha and understood that that path, that calmness, that presence, were more powerful than any stick. His testimony saves his companion—not with arguments, but with a gesture.

The community that is formed: Around them, the other monks are already choosing. Some stop uncertain— they are the ones who haven't figured it out yet, waiting to see how it ends. Others are on their way—they've already chosen. The community is recomposing around the real center. The circle of Scene 3 begins here, in this gesture of indication.

RELATIONSHIP WITH CONTEMPORARY CULTURE

Technology as Counterfire

We live in the era of universal counterfire. Every crisis generates its technological countermeasure:

- Climate crisis → geoengineering, solar panels, CO2 capture

- Pandemic → mRNA vaccines, digital tracing, algorithmic lockdowns

- Loneliness → social media, dating apps, virtual reality

- Anxiety → medications, online therapy, mindfulness app

We have become experts in lighting fires to fight fires. And it often works—locally, temporarily. But the question the image raises is: are we perhaps losing sight of something else while we are struggling with our poles?

The monk pointing does not say "throw away the sticks". It says "look there first". Technology is not the enemy—it is the idolatry of technology that blinds.

Fear as the Engine of Action

The first monk acts out of fear—and his action is rational, even noble. This is perhaps the most disturbing aspect of the image for us contemporaries: we cannot simply oppose "irrational fear" to "rational faith". The fear of the first monk is perfectly rational. The fire is real. The danger is imminent. Acting is logical.

Yet the image suggests that the rationality of fear may be a blind rationality—a rationality that sees danger but does not see the Presence that walks through it.

In our time, we are bombarded with rational fears: climate crisis, geopolitical instability, ecological collapse, growing inequality. All true. All urgent. And our answer is often that of the first monk: we frantically look for the right counterfire, the technical solution, the policy that will save.

But the image asks: What if, as we try to light our sticks, we are losing sight of the one thing that can really save us? Not a solution—but a presence. Not a technology—but a truth.

The Leadership That Doesn't Command

The Buddha in this scene is almost invisible, yet everything revolves around him. He doesn't shout. He does not order. He doesn't say "come to me". Walk. And his walk is so powerful that one monk drops his poles and points out to the others, "Look there."

This is a radically countercultural model of leadership. Our leaders—politicians, CEOs, influencers—scream, promise, threaten, sell. Their presence is noise. The presence of the Buddha is silence. Yet it is that silence that will eventually stop the fire.

In an age of communication overload, of shouted leadership, of omnipresent opinionism, this image proposes another way: leadership that does not need to assert itself because its truth is evident to those who have eyes to see.

The Pointing Hand in the Digital Age

The gesture of the second monk—the outstretched pointing hand—takes on a special meaning in the age of screens. We no longer indicate: we click. Our relationship with reality is mediated by interfaces that hide the world instead of revealing it.

The monk points beyond the screen of the image itself—he points out of the frame, toward something we can't see but can intuit. It is a

gesture that breaks the fourth wall, which calls the viewer to turn around, to look in that direction too.

In our image-saturated culture, we've become adept at looking at what's shown to us—but we've lost the ability to follow the index that points beyond. The image re-trains us to that gesture: don't look at me, look where I point.

Doubt as a theological place

Finally, the image rehabilitates doubt. The first monk is not a bad monk—he is an honest man who is afraid. His fear is not doomed, it is simply redirected. Faith is not the absence of doubt, but the ability not to let doubt have the last word.

In a culture that polarizes—believers versus atheists, skeptics versus fanatics—this image offers a third way: doubt that is honored, heard, and then gently led to a broader view. The hand on the wrist is not violent. It respects fear, but it does not allow it to translate into destructive action.

QUESTIONS FOR CONTEMPORARY REFLECTION

- What are the "sticks" that I hold in my hands in the face of fear? What solutions do I frantically try to ignite, perhaps losing sight of something more essential?

- Who or what are the "Buddhas" in my life—presences whose mere walking calls me to a different order of response?

- Am I more often the monk who lights or the monk who points out? Can I get directions? Can I give them?

- In the collective crises of our time—climatic, social, existential—are we fighting fire with fire, or are we learning to seek the Act of Truth that could really stop it?

- Is my fear rational? And if so, is this rationality helping me to see more—or is it blinding me to what is not reducible to calculation?

CONCLUSION

The image of Scene 2 is perhaps the most human of the entire sequence. It doesn't show miracles—it shows choice. It shows no certainty—it shows the exact moment when certainty has yet to arise from uncertainty.

Two monks, two sticks, a hand that points, a light that divides. And in the background, barely visible, Someone walking.

It is the image of every human being in the face of crisis: torn between the instinct to do something— anything—with one's own hands, and the intuition that perhaps salvation lies not in what we do, but in Whom we follow.

Smoke rises from the sticks. The hand remains outstretched. The Buddha walks.

The choice is still possible.

SCENE 3

The Altar of Fire

Outside. A clearing in the forest.

The Buddha stops at a precise point in the clearing. No apparent reason. Only dry earth, yellowed grass, a few stones. He sits cross-legged.

ĀNANDA:

Master, we will prepare a seat for you.

He folds his cloak in four, places it on the ground. The Buddha sits down. The confreres imitate him, arranging themselves around him in concentric circles.

The fire roars forward. The trees explode in flames. The heat is such that some confreres close their eyes, others tremble. Then it happens.

The flames reach the invisible edge of the clearing. They stop.

They don't go out right away—they hesitate, they dance on the edge like wild horses in front of a precipice. Then, slowly, they fade. They retreat. They go out.

Sixteen lengths of space around the Buddha remain intact. The circle of land where the confreres sit is a green island in a sea of smoking ash.

CONFRERES (in chorus, whispering):

Oh! How great are the virtues of a Buddha! Even the fire, devoid of consciousness, did not dare to go beyond the earth where He sits!

"It is not the present power that stops the flames. It is the power of an ancient Act of Truth. But that act is not only in the past—it is also here, now, in this circle, in this presence, in this choice to sit when everything around is burning."

IMAGE ANALYSIS: SCENE 3 - THE ALTAR OF FIRE

IMAGE DESCRIPTION

Visual composition:

The image opens like a vision—a living mandala carved into reality by miracle and faith. It is a wide-angle shot, almost from a bird's eye view, which embraces the entirety of the scene in a single, majestic divine gaze.

At the absolute center of the composition, the Buddha sits cross-legged on a simple ochre drape folded in four. His posture is the perfect expression of meditation—back straight as a mountain, hands in his lap in the gesture of concentration, half-closed eyes that look without looking, seeing everything. A golden light emanates from him, subtle but unmistakable, which does not illuminate from the outside but seems to exude from his own skin, as if the body had become transparent to the truth it contains.

Around him, in perfect concentric circles, hundreds of monks sit in

meditation. Their ochre tonics create a hypnotic effect—rings of color that follow one another like waves drifting away from a stone thrown into the pond of existence. The monks closest to the Buddha are elderly, their faces marked by the years but illuminated by a peace that no wrinkle can obscure. Those who are further away are younger, some even novices, their faces tense between the discipline of meditation and disbelief at what is happening.

At the edge of the outermost circle, the world ends.

Beyond, the fire.

A wall of flame rises like a living creature—ten, twenty, thirty lengths high, tongues of fire lapping the sky, devouring the very air. The color varies from dark red at the base to bright orange in the heart, up to incandescent white in the most ardent tips. The smoke rises in columns that seem to support a sky that would otherwise collapse.

But—and this is the miracle—the flames stop. Exactly on the edge of the circle where the monks sit, the fire stops like an army in front of an invisible wall. It doesn't go out gradually—it freezes, clean, as if thick glass separates two worlds. Beyond that border, destruction. Inside, life.

The tongues of fire lap the air a few centimeters from the monks of the outer circle. You can almost see the heat that shakes the atmosphere, and yet no flame goes through. It is a boundary drawn by truth itself.

The light of the scene is threefold: the golden light of the Buddha that expands from the center; the orange light of the fire pressing from outside; and, above, the last light of day filtering through the smoke, tinting the sky purple and purple. The three realms—the sacred, the destructive, the natural—coexist in an impossible balance.

The monks' faces tell different stories: some have their eyes closed, absorbed in meditation so deep that not even the Apocalypse would distract them; others have their eyes open, fixed on the Buddha, nourished by his presence; still others—especially the youngest—look at the fire, and in their eyes mingle terror and wonder, instinctive fear and the awareness of being witnesses of something that transcends all fear.

No one speaks. No one moves. The whole scene hangs in a silence that the roar of flames cannot violate— because that roar belongs to another world, to another dimension, to what has been left out of the

circle.

SYMBOLIC ANALYSIS

The Circle: The Shape of Totality

The circle is the oldest and most universal geometric shape of the sacred. From the Tibetan mandala to the stone circle of Stonehenge, from the compass rose to the royal crown—the circle represents the totality, the infinite, the divine that has no beginning and no end.

In this image, the circle of monks around the Buddha is:

- A living mandala: Every monk is a point on the circumference, and every point is equidistant from the center—the Buddha. The spiritual hierarchy is not vertical (those who are higher, those who are lower), but radial: proximity to the center determines everything.

- A protective uterus: The circle is also the womb that protects unborn life. The monks don't sit in front of the Buddha, but around them—they envelop him, they guard him, but in reality he is the one who guards them. The circle is the form of the mutual embrace between master and disciples.

- A sacred boundary: In ancient cultures, drawing a circle was the founding act of any sacred space—from the Roman templum (the space demarcated by auguries to observe divine signs) to the mushroom circle of Celtic fairy tales. Here the circle is not drawn—it is chosen. It is the monks' willingness to sit next to the Master that creates the space that fire cannot violate.

- A Dharma Wheel: The circle is also the wheel—the quintessential Buddhist symbol of teaching that spreads from the center to the periphery, bringing truth to all beings. Here the wheel is stopped, but its mere existence is already a lesson.

The Center: The Buddha as Axis Mundi

The Buddha at the center is not just a man—he is the axis mundi, the pole around which the universe revolves. In traditional symbolism, the center of the world is the place where heaven and earth meet, where time stops and the eternal breaks into the storm.

Its golden light is not a special effect—it is the visible manifestation of what the texts call the "truth body" (dharmakaya), the dimension of the Awakened One that transcends matter. Whether the monks can see it or not, the image makes it visible to us viewers—because we need to see to believe.

His posture—legs crossed, hands in his lap—is the dhyana mudra, the gesture of perfect meditation. He is doing nothing to stop the fire. He is not casting spells. He is not praying. It simply is. And its being is so full, so true, so aligned with the ultimate order of things, that reality itself folds around it.

It is the visual demonstration of moral sovereignty: those who possess the truth do not need to act—their very presence tidies up the chaos.

Fire: The Revealing Enemy

The fire in this scene is no longer just a threat—it has become a revealer. Its flames do not destroy: they define. By drawing the boundary of what they cannot cross, they reveal the sacred nature of interior space.

The focus is:

- Impermanence made visible: Everything burns, everything changes, everything passes—except what is anchored in truth. Fire consumes the forest, but it cannot consume the circle because the circle is not made of matter—it is made of presence.

- The judgment that separates: As in the ancient representations of the Last Judgment, fire separates the saved from the damned. But there is no moral judgment here—only the natural law of truth: he who sits with the Awakened One partakes of his nature, he who flees elsewhere remains in the realm of fire.

- The beauty of terror: The image does not hide the beauty of the flames. The fire is painted in magnificent colors, with movement and life. It's not just destructive—it's also majestic, powerful, almost divine in its fury. This ambivalence is fundamental: fire is not "evil"—it is simply what happens when reality does not meet truth.

The Monks—The Community of Witnesses

The monks in the concentric circles are the Sangha, the community of those they have chosen to follow. Their radial arrangement tells a subtle truth:

- The closest to the Buddha are the oldest, the most realized. Their meditation is profound—some have their eyes closed, not because they don't see the miracle, but because the miracle is normal for them. Living next to the Awakened One made the miracle their daily life.

- The furthest away are the novices, the young, those who still struggle with doubt. Their eyes are open— some look at the fire in terror, some look at the Buddha in wonder, and still others look at their companions to figure out how to behave. They are our point of entry into the image: through their eyes, we can still feel the wonder.

But everyone—near and far, old and young, absorbed and amazed—all remain. No one flees. This is the difference between this scene and Scene 2: there the choice was still in progress; here it has already been done. The community exists.

The Threshold: The Edge as a Theological Place

The most interesting point in the image is the edge—that invisible line where the flames stop. That's where the miracle happens, not in the center. At the center is peace, which is beautiful but predictable. At the edge is tension—the fire that licks, the air that trembles, the monks of the outer circle who feel the heat on their skin but don't burn.

The edge is the theological place par excellence: where the human meets the divine, where chaos touches order, where death dances with life. That's where truth is tested—and that's where it endures.

For the monks of the outer circle, sitting at the edge is a greater leap of faith than for those in the center. They feel the heat. They see the flames a few centimeters away. They could be the first to burn if something goes wrong. And yet they remain.

THE MEANING IN THE OVERALL NARRATIVE

This scene is the fulfillment of everything that the previous scenes have prepared.

Scene 1 introduced the threat and presence of the Buddha. Scene 2 showed the crisis and the choice. Scene 3 reveals the fruit of that choice: salvation not as an escape, but as a transformation of the

relationship with reality.

The miracle isn't that the fire went out—it's that the monks chose to sit. Could the fire have been extinguished even if they had fled? Maybe yes—the Buddha's power doesn't depend on their faith. But they would not have seen him. The miracle would have happened, but they would have been elsewhere trembling.

Sitting is the monks' Act of Truth. They didn't say words, they didn't make gestures—they just trusted. And that trust made them participants in the miracle, not spectators.

The scene also establishes a subtle hierarchy between the two Acts of Truth: that of the quail (which we will see in later scenes) is active—speaks, evokes, commands. Monks' is passive—they sit, they are silent, they receive. Both are valid. The truth can be shouted to fire or simply inhabited. The important thing is that it is there.

RELATIONSHIP WITH CONTEMPORARY CULTURE

The Circle as a Community in the Age of Isolation

We live in the age of connection without community. We have thousands of "friends" on social media and no one to sit with in a circle when the fire comes. The image of monks sitting in concentric circles is a powerful counter-narrative to digital loneliness.

The circle is the form of direct relationship—everyone sees everyone else, everyone sees the center. There are no "firsts" and "lasts" in a linear sense—only near and far from the center, but all part of the same sacred space.

In contemporary collective healing practices—from restorative justice restoration circles to psychological support groups—the circle is returning as a privileged form. Because in the circle no one is hidden, no one is in the front row, everyone is equally exposed and equally protected.

The image asks us: what are the circles in your life? Who do you sit with when the fire comes?

The Center as Authority in the Era of Decentralization

We are also in the era of the crisis of authority. All the centers have been deconstructed—the patriarchy, the church, the state, the traditional family. It was a necessary liberation. But he left a void: if there is no center, how do we orient ourselves?

The image proposes a center that is not authoritarian but attractive. The Buddha doesn't force anyone to sit down—he just is. And his presence is so full that the monks choose to arrange themselves around him. The center is not a dominant power—it is a truth that attracts.

This is a lesson for our contemporary search for legitimate authorities: a true center does not need to impose itself—it imposes itself. He who has eyes sees. He who has ears hears. Others can continue to rub sticks elsewhere.

Fire as a Climate Crisis (Recovery and Depth)

I return to the climate crisis, but in this scene with a new perspective. In Scene 2, fire was the threat that generated panic. Here it has become the border that reveals the community.

There is a possible reading: perhaps the climate crisis, as terrible as it is, is doing something similar. It's creating a border. It is separating those who are willing to sit in the truth—to accept data, to change lifestyles, to rethink their relationship with the Earth—from those who continue to rub sticks (denialism, greenwashing, miraculous technological solutions).

The circle of those who "sit" in climate truth is still small, but growing. And maybe—maybe—if it gets big enough, its very presence will create a space that the fire can't pass through. Not because the fire will magically go out, but because we will have learned to live so that the fire no longer finds us as fuel.

The Beauty that Saves

An element of the image that should not be overlooked is its beauty. The fire is terrible, but it is also magnificent. The monks are humble, but their disposition is harmonious. The Buddha is simple, but his light is glorious.

Dostoevsky wrote that "beauty will save the world". This image is a meditation on that phrase. It's not beauty that denies the ugly—the

fire is there, fierce and destructive. It is beauty that contains the ugly, that gives it a shape, that transforms it from a threat to a border.

In our culture, we often pit aesthetics and ethics against each other—as if dealing with beauty were frivolous in the face of the urgencies of the world. The image suggests the opposite: it is precisely the beauty of truth— its harmony, its light, its form—that can save us. Because without that beauty, no one would want to sit in the circle.

Meditation as Resistance

The monks meditate while the world burns. This might seem like escapism—and in some contexts it is. But here it is not, because their meditation is collective and public. They didn't retreat to a cave—they stayed on the front line.

There is a whole tradition of thought—from Thoreau to Gandhi to Thich Nhat Hanh—that sees meditation and non-violence as a form of active, not passive, resistance. To sit is not to give up—it is to witness. It is to say: I do not fight fire with your own fire, but my presence here, in this way, is already a victory.

In our time of fast-paced activism, petitions and marches, and social media posts, the image asks us: what would it mean to "resist" simply by standing? What would it mean to create spaces of truth so solid that chaos cannot violate them—not because we defend them, but because their very nature makes them inviolable?

The Edge as a Place of Art and Prophecy

Finally, the edge—that incandescent point where the fire laps the monks—is the place of the artist and the prophet. Those in the center enjoy peace, but those on the edge see the miracle happen. That's where the tension is highest, that's where the truth is tested, that's where you can still be afraid—and overcome it.

In our culture, artists and prophets are often the ones who stand at the edge: close enough to the center to receive its light, close enough to the fire to be able to talk about it. Their vocation is to bear witness to the border—to tell those in the center what is happening on the periphery, and to tell those in the fire that there is a center.

The image invites us to ask ourselves: where are we sitting? In the center, in blissful peace but perhaps a little unaware of what is happening around us? On the edge, with warmth on the skin and terror in the eyes, but also with clearer vision? Or outside, in the fire,

still on the run?

QUESTIONS FOR CONTEMPORARY REFLECTION

- What are the circles of my life? Is there a community that I can sit with when the fire comes—physical, spiritual, emotional?

- Who or what is my "center"? What—or who—has enough truth to attract my allegiance without imposing it?

- Where am I sitting in this historical moment? In the center, at the edge, or out in the fire? And is this position chosen or suffered?

- Is my response to crises—personal and collective—more "rubbing sticks" or "sitting in the circle"? Can I distinguish when it is the time for action and when it is the time for presence?

- What would it mean, for me, to perform an Act of Truth not with words but with the simple "stay"? Is there a place in my life where my presence could already be salvation?

- If fire is the climate crisis, who are the monks in the circle? What communities—local, global, virtual—am I already participating in that are trying to create spaces of truth solid enough to endure?

CONCLUSION

The image of Scene 3 is one of the most powerful of the entire sequence because it shows not the action, but the consequence of the right action. The moment of crisis has passed. The choice has been made. Now there is only the circle, the center, the border.

It is an image of peace, but of a peace won—not naïve, not oblivious. The monks know that the fire is there. They see it. They feel it. But they are not dominated by it. Their peace is not the absence of conflict—it is presence in truth despite conflict.

The Buddha sits. The monks sit. The fire burns but does not go beyond.

It is the image of what the Buddhist tradition calls nibbana—the cessation of craving, not the cessation of the world. The world continues to burn, but those who are free are not affected. Not because he's become invulnerable—but because he's stopped identifying with what can burn.

And therein, perhaps, is the most profound lesson for our age of fires—literal and metaphorical. We can't always put out the flames. But we can learn to sit so that the flames, while burning around, do not define us.

We can become that circle of untouched earth in the middle of the fire.

We can become the Altar of Fire.

SCENE 4

The Revelation

Outside. The clearing intact. Twilight.

The Buddha opens his eyes. The dying light of the sun paints the ashes around red, but He is in the cool half-light.

CONFRERE IV:

Master, is it your present power that has stopped the flames?

BUDDHA:

No, confrere. It's not my present power.

Silence. The confreres look at each other.

BUDDHA:

It is the power of an ancient Act of Truth, performed by me in this very place, in a distant time. For all this aeon, the fire will not burn here. The miracle is destined to last as long as the aeon itself.

ĀNANDA:

Maestro, we see the present. But the past is hidden from us. Reveal it to us.

The Buddha looks at the ashes beyond the circle. Then it begins.

"It is not the present power that stops the flames. It is the power of an ancient Act of Truth. But in order for this power to be transmitted—for it to live beyond the moment of the miracle—it must be told. It must become history."

IMAGE ANALYSIS: SCENE 4 - THE REVELATION

IMAGE DESCRIPTION

Visual composition:

The image opens in an atmosphere of sacred suspension. Dusk has descended on the clearing, and the dying light of day mingles with the afterglow of the embers that still burn faintly beyond the circle. It is the hour when the world holds its breath—between the day that dies and the night that is not yet fully born.

The composition is radically different from the previous scene. No longer the majestic wide-angle lens that embraces the entire circle of monks and the wall of fire. Now it is a more intimate, closer shot, as if the camera had entered the circle, approaching the center. We see the Buddha in the foreground, slightly off-center on the right, sitting in the same meditative position as in the previous scene, but now with his eyes open. His expression has changed: no longer the absorbed concentration of those who inhabit the eternal, but the calm attention of those who turn to time—to his disciples, to history, to us.

The light it emanates is softer now, less triumphant halo and more inner ember glow. It is the light of those who have passed through the fire—not physically, but existentially—and preserve its luminous memory.

To his left, in the foreground, Ānanda—the faithful attendant—is kneeling. His cloak is folded in four and stretched out on the ground like a small seat, but he does not sit on it: he is in a listening position, his hands clasped in añjali mudra, his head slightly tilted. His face is a map of devotion and questioning—his eyes fixed on the Master, his eyebrows slightly contracted in what is not concern but intensity of listening. He is about to speak, or perhaps he has just spoken. His mouth is ajar, as if the last syllable of the question was still hanging in the air between them.

Around them, in a semicircle—because the camera ideally occupies the point of view of a monk—the other confreres sit in poses of absolute attention. No longer the orderly concentric circles of the previous scene, but a more natural, more human grouping: some closer, others slightly further away, some barely glimpsed behind the shoulders of a companion. Their ochre tonics are now veiled in gray from the ash that still floats in the air—small particles that glow in the

dying light like the dust of fallen stars.

In the background, beyond the circle of monks, the burnt world. The trees are black skeletons against the purplish sky. The smoke rises again, but subtly, like the fumes of a dying dragon. Embers dot the ground with orange dots—the eyes of the night that watch over the boundary between what has been destroyed and what has been saved.

But the most significant detail is the soil. In the foreground, right in front of the Buddha, the earth is marked by a clear border: on one side, the green and fresh grass of the circle; on the other, gray ash and charred residues. It's a line drawn by the miracle—the exact point where the flames stopped. And on that line, something almost imperceptible: a blade of grass, miraculously survived, sticking out of the ashes. Small, humble, but alive.

The sky is a transitional painting: in the west, a band of purple and gold—the last kiss of the sun; to the east, the deep blue that thickens towards the night; At the zenith, the purple that blends the two worlds. A few stars are already timidly appearing, as a promise that the night will bring its own kind of light.

The atmosphere is one of sacred silence. Not the silence of terror of the previous scene, but the silence that follows a revelation—when the words have been spoken and have yet to settle in hearts. You can almost hear the distant crackling of some dying embers, the rustle of the wind among the skeletal trees, the collective breath of hundreds of monks who hold the air so as not to miss a single syllable.

SYMBOLIC ANALYSIS

The Light of Twilight: The Time of Revelation

Twilight is not chosen at random. In universal symbology, sunset is:

- The time between times: No longer day, not yet night. It is the liminal moment when things can be seen for what they are, because the light of day no longer dazzles and the darkness does not yet hide. It is the moment of truth.

- Death and the promise: The sun dies, but promises to be reborn. Thus the revelation of the Buddha—the fire is dead, but the truth that

stopped it will live forever, and it will be reborn in every listening heart.

- The inner light that supplies the outer light: As the day wanes, the Buddha's light becomes more evident. It no longer competes with the sun—it is now the primary source of illumination. It is the moment when the inner revelation takes over the outer one.

Ānanda: Humanity That Asks

Ānanda is perhaps the most complex and beloved figure in the Buddhist tradition. Cousin of the Buddha, his attendant for twenty-five years, famous for his prodigious memory—but also for not having yet become an arahant (perfectly enlightened) during the Master's lifetime. He is the human par excellence: devoted, intelligent, but still on the move.

In this scene, Ānanda embodies:

- The function of the question: It is he who asks the Buddha to reveal the past. Without his question, the story of the quail would remain buried in the oblivion of time. Ānanda is the archetype of the questioning disciple, who is not satisfied with the miracle but wants to understand its meaning.

- The humility of service: The gesture of folding the cloak in four to offer it to the Master is an act of concrete devotion. Not prayers, not incense—a practical service. Ānanda reminds us that authentic spirituality is also expressed in small gestures.

- Humanity not yet complete: The fact that Ānanda is not yet fully enlightened makes him our representative in the image. Through his eyes we look; Through his question, we too can ask. It is the bridge between the Buddha and us spectators.

The Divisive Soil: The Memory of the Miracle

The sharp line between grass and ash is perhaps the most powerful symbol of the image. È:

- The Boundary of Grace: The exact point where the Act of Truth stopped the flames. It's not an abstract border—it's marked in the earth, visible to all. The truth leaves traces.

- The memory of salvation: The green grass tells what it means to have been protected; The ash tells what would have happened without that

protection. The monks sit on the first, but see the second. They cannot forget.

- The dual nature of reality: Every moment of grace is surrounded by what could have been—and what others have been. The image does not hide the destruction; He keeps it in mind, as a warning and as gratitude.

The Blade of Grass in the Ashes: The Slightest Hope

That small blade of grass sticking out of the ashes, on the border, is an almost hidden—but essential detail. È:

- Life that is reborn: Even where fire has destroyed, life finds a way. It's not the spectacular miracle of the intact circle—it's the daily miracle of resilience.

- The Individual Who Emerges: In the midst of the mass of monks and the immensity of destruction, that blade of grass is each of us—small, vulnerable, but stubbornly alive.

- The bridge between the two worlds: The blade of grass stands exactly on the boundary line, with its roots in the ash and the leaves in the air of the circle. It is symbolic of what can come from the encounter between destruction and protection—between what has been lost and what has been saved.

The Monks in the Semicircle: The Listening Community

No longer the perfect circle of meditation, but the semicircle of listening. This formal change tells:

- The end of the emergency: When fire threatened, the closed circle was protection. Now that the danger has passed, the community can open up—at least partially—to the speaker.

- The priority of the word: All faces are turned towards the Buddha. The attention is total. There is no need to look at the fire anymore—now you only look at Him.- The transmission that begins: The semicircle is also the form of teaching—the one who speaks in the center, the one who listens around. It is the first preaching scene after the miracle, and the form reflects it.

The Speaking Buddha: From Presence to Word

In the previous scenes, the Buddha acted with pure presence. Here, for

the first time, he speaks. Or perhaps he has already spoken, and now he is silent, letting the words settle. The step is crucial:

- From Power to Teaching: The miracle showed what truth can do. Now the word will explain how--it will tell the story of the quail, the Act of Truth, moral sovereignty. Power becomes pedagogy.

- From event to memory: Miracles happen and they pass. The words remain—they can be remembered, transmitted, meditated upon. The Buddha is turning an event into a tradition.

- From fear to understanding: The monks saw the fire stop. Now they will understand why. Revelation is the accomplishment of the miracle —without it, the event would remain unexplained, perhaps forgotten, certainly not fruitful.

The Embers: The Fire That Still Lives

In the background, the embers burn faintly. They're not the threat they used to be—but they're not extinguished yet. They are:

- The presence of the past: The fire has been stopped, but not erased. His traces are still there, to remember what happened.

- The fragility of victory: It would take very little—a gust of wind, a spark—for the fire to resume. Peace is won but not definitive. Vigilance is necessary.

- The Light That Accompanies Revelation: As the Buddha unveils the meaning of the miracle, embers glow in the distance—like candles lighting up the night. Destruction itself becomes a source of light.

THE MEANING IN THE OVERALL NARRATIVE

This scene is the hermeneutical heart of the entire Jātaka—the moment when the event is interpreted and becomes a teaching.

The structure of the four scenes so far:

- Scene 1: Introduction of threat and presence (the problem)

- Scene 2: The crisis and the choice (the conflict)

- Scene 3: The Miracle (the resolution)

- Scene 4: The Revelation (The Meaning)

Scene 4 is therefore the moment in which the story folds in on itself and becomes a meta-story—a story that explains the story, a teaching that interprets the event.

The function of Ānanda:

Ānanda does not ask for himself—he asks for everyone. His question ("Master, we see the present, but the past is hidden from us. Reveal it to us.") is the question of every disciple of every time. It is also our question, as we look at the image. We want to understand. We want the miracle to have a meaning that we can take with us.

The Buddha will respond by telling the story of the quail—a story within a story. Revelation is not a philosophical treatise, but a story. Because truth, in Buddhism, is better conveyed through stories than through concepts. Stories are remembered. Stories are embodied.

The transition from collective to intimate:

In Scene 3, the monks were a mass—a hundred, perhaps a thousand—arranged in perfect circles. In Scene 4, the frame narrows. We see faces, not just silhouettes. We see Ānanda in the foreground. The revelation is collective, but the listening is personal. Everyone receives the truth in their heart.

This passage is essential for Buddhist pedagogy: the Buddha speaks to everyone, but everyone listens according to his or her ability. The same word produces different fruits in different soils.

RELATIONSHIP WITH CONTEMPORARY CULTURE

The Need for Revelation in an Age of Events

We live in an age saturated with events. Every day—indeed, every hour—a new crisis, a new disaster, a new technological miracle, a new discovery. But are we just as saturated with meaning? Events pile up without being interpreted, without finding a place in a larger narrative.

Scene 4 speaks to this hermeneutical poverty. After the miracle, the

monks don't go back to their occupations—they stop to listen to the revelation. The event alone is not enough. It needs to be understood, incorporated, transformed into teaching.

In our culture, we always rush to the next event. We never stop to ask, "What does that mean? What do you ask me? How does it change me?" We are collectors of experiences, not disciples of truth.

The question that the image asks us: After the fire has stopped—after the crisis overcome, after the miracle— do you stop to listen to the meaning, or are you already running towards the next emergency?

Ānanda as a Model of Contemporary Discipleship

Ānanda is the ideal disciple for our time because:

- He's smart but not yet enlightened: We don't have to be perfect to ask valid questions. In fact, it is often the imperfect ones who ask the best questions.

- It is necessary before asking: Fold the cloak, prepare the seat, then question. In our culture of immediacy, we forget that the right to ask is also earned through service.

- Ask for others: Your question is not personal—it's for the whole community. In an age of hyper-individualism, Ānanda reminds us that the search for truth is a collective enterprise.

- Listen silently: After asking, be silent. He does not interrupt, he does not reply, he does not discuss. Listen. In our culture of perpetual debate, where everyone wants to have the last word, Ananda's silence is revolutionary.

The Ashes and the Grass: The Ecology of Memory

The boundary between green grass and ash is a very powerful image for our relationship with the climate crisis. On the one hand, nature resisting—grass, life, what has been saved. On the other, destruction—what has been lost forever, or perhaps only for now.

The image does not allow us to forget the ashes. The monks sit on the grass, but they look—or at least they know—what lies beyond. Their salvation is not naïve: it is salvation in the awareness of what could have happened and for others has happened.

In the contemporary debate on the climate crisis, there is a tension

between those who want to show only the catastrophe (to mobilize) and those who want to show only the solutions (to hope). The image proposes a third way: inhabit the saved place, but always keep in mind the boundary—and what lies beyond.

We can celebrate small victories—emissions reductions, forests greening, communities adapting—but without forgetting what we've already lost, and what we continue to risk losing.

The blade of grass: the minimum resilience

That small blade of grass sticking out of the ashes is perhaps the most touching element for contemporary sensibility. In an era that oscillates between impossible heroism ("we will save the world") and paralyzing nihilism ("everything is lost anyway"), the blade of grass offers a third way:

- He doesn't save the world—but he lives.

- It doesn't put out the fire—but it endures.

- It doesn't defy destruction—it survives it.

It is the resilience of the minimum, of the everyday, of the small. It is the gesture of someone who plants a tree knowing that he will not see its shadow. It is the community that rebuilds after the earthquake, knowing that another one could come. It is hope without triumphalism.

Revelation as Narration

The Buddha does not answer Ananda's question with an abstract discourse—he answers with a story. This choice is deeply significant for our culture, which is rediscovering the power of narratives after decades of naïve faith in pure rationality.

The stories:

- They remember: An abstract principle is forgotten; A well-told story remains.

- They incarnate: We can imagine ourselves as the quail, we can feel empathy, we can become the story.

- They are transmitted: Stories travel from mouth to mouth, from generation to generation, much more easily than concepts.

- They interpret: A story doesn't say "this is the truth"—it shows the truth at work in a concrete life, and leaves it to the listener to apply it to his own.

In our time of prevailing storytelling—used as much by advertising as by politics as by spirituality—the image reminds us that storytelling is not only technical, but a vehicle of truth. Not all stories are created equal. There are stories that reveal and stories that hide. The story of the quail reveals.

The Silence That Follows

The image captures a moment of silence—after the question, before the answer, or perhaps after the answer, while the words still vibrate in the air. It is the silence of deep listening, the silence that allows the truth to settle.

In our culture of constant noise—notifications, messages, podcasts, background music—silence has become a rare luxury, almost a form of resistance. The image invites us to rediscover it.

There is no revelation without silence. The Buddha's words fall into the silence of prepared hearts. If hearts are full of noise, words bounce and get lost.

Question for us: What silence are we offering to the truths we encounter? Or are we too busy talking, commenting, sharing, to really listen?

Twilight as a Metaphor for Our Time

We are in a historical twilight. The certainties of the Enlightenment—progress, reason, dominion over nature—are fading. Night is approaching, and we don't know what it will bring. But twilight is also the time when the stars begin to appear—new lights, perhaps smaller, but more authentic than that of the departing sun.

The image invites us not to fear twilight. The sun sets, but the Buddha—the truth—has its own light. The monks don't need the day to see. Their light is inward, or rather: it comes from the One around whom they sit.

In our time of transition, we can learn from them: not to cling to the light that goes away, but to seek the light that rises—or rather, the one that has always been there, only dimmed by the glare of day.

QUESTIONS FOR CONTEMPORARY REFLECTION

- After a crisis—personal or collective—do I stop to look for its meaning, or do I immediately rush to the next emergency? Can I create space for revelation?

- Who is my "Ānanda"? Who can I ask my deepest questions? And I, I know how to be Ānanda to others— listen to their questions and help them bring them before those who can answer?

- What are the boundaries in my life? Where do I see the line between what was saved and what was destroyed—between the grass and the ashes?

- The blade of grass: What is my minimum resilience? What small gesture, what small hope, what small truth continues to grow even in the ashes of my life?

- Can I listen in silence? Or do I feel the need to fill every break with my own words?

- What stories have revealed something true to me? And what stories do I tell—consciously or not—that might reveal truths to others?

- Do I live in the twilight as a loss or as a promise? Am I looking for new light, or do I just cry the one that goes away?

CONCLUSION

The image in Scene 4 is perhaps the quietest of the entire sequence—and therefore the loudest in meaning. There are no roaring flames, no desperate escapes, no spectacular miracles. There is only one man who speaks, one disciple who listens, one community who is silent, and a world that—after being on the verge of death—now breathes slowly, waiting to understand what has happened to it.

It is the image of what comes next. After the fear, after the choice, after the miracle. Understanding comes. The narrative comes. The broadcast comes.

The Buddha did not stop the fire so that the monks could simply survive. He stopped him so they could understand. Survival without understanding is just survival—and in the end, those who survive without understanding will come back into the fire, because they have learned nothing.

Revelation transforms survival into teaching. Turn the event into tradition. Turn fear into wisdom.

And in the end, it transforms us—viewers of this image—from mere observers to disciples. Why have we also seen the fire stop? No, we only saw the image. But we have heard—through it—that there is a truth that can stop the flames. And now, like the monks, we await the revelation.

What story will be told? The Quail Story—the Act of Truth of a seemingly powerless little being, but who possessed the most powerful thing in the universe: the purity of his heart.

But that's the next scene.

For now, let's stay here—in this twilight, in this silence, in this waiting—with Ānanda who has just finished asking, and the Buddha who is about to answer. The revelation is about to begin.

SCENE 5

The Nest

Outside. The same clearing. A remote time. Dry season.

A nest of twigs, hidden among the tall grasses. In the nest, a small quail chick—little bigger than a cotton ball—lies motionless. He is the Bodhisatta, reborn in that form.

His mother and father are next to him, intent on feeding him. The baby opens its beak, they deposit seeds and insects there.

FATHER QUAGLIA (to the mother):

He grows well. Soon he will have feathers to fly.

MOTHER QUAIL:

As long as the rainy season arrives before the fire. Can you feel it? The

air is dry. Too dry.

The child listens, but does not speak. Its wings are still tiny, soft, useless. Its legs do not support the weight of the body. He looks up at the sky through the stalks of grass.

"With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie. Therefore I beseech you, fearful Lord of Fire, turn back!"

IMAGE ANALYSIS: SCENE 5 - THE NEST

IMAGE DESCRIPTION

Visual composition:

The image transports us to a world radically different from the previous scenes. No longer the epic drama of fire and crowds of monks, but an almost secret intimacy—an intimate close-up that immerses us in the heart of nature. It is a painting that holds your breath, as if the painter himself had approached on tiptoe so as not to disturb the scene.

In the center of the frame, a nest of twigs carefully intertwined—not with the geometric perfection of a human artifact, but with the instinctive harmony of nature. The twigs are of different sizes, some larger at the base, others thinner to form the walls, lined inside with softer materials—perhaps feathers, perhaps vegetable fibers—that create a small cozy basin. The sunlight, filtering through the surrounding stalks of grass, casts a network of light shadows on the nest that dance like fingers blessing.

In the nest, a baby quail—the Bodhisatta—lies gathered on itself. It is little bigger than a cotton ball, a mass of soft and immaculate down, interrupted only by its tiny beak and shiny eyes. The wings are still rudimentary, folds of skin barely hinted at by a few feathers in formation, clearly inept to flight. The legs, tiny and fragile, are folded under the body, unable to support it. He is the embodiment of absolute vulnerability— newly blossomed, totally dependent life.

Next to him, two adult quails—the father and mother—bend over the nest. Their bodies are leaning forward in a posture of total care. One of the two—perhaps the mother—is bringing its beak close to that of the baby, ready to transfer food. A small seed or insect is distinctly seen delicately held between the mandibles, offered with the instinctive tenderness of the one who feeds. The other parent watches, alert, neck tense, eyes alert to what's going on—the guardian protecting while the other feeds.

Their feathers are carefully painted: brown and gray, speckled with dark, perfectly camouflaged with the surrounding environment. The contrast with the baby's light duvet is obvious—they are already the color of the earth, he is still the color of light.

Around the nest, the stalks of grass rise like columns of a vegetal cathedral. They are tall, dry, straw yellow that speaks of an arid season. Sunlight passes through them, creating a play of transparencies and shadows that envelops the scene in a suspended atmosphere—as if time itself had stopped to protect this moment of grace.

The ground is barren, dusty, marked by fine cracks—the thirst of the earth waiting for rain. A few white pebbles emerge here and there. In the distance, barely hinted at, the profile of other bushes and trees, also marked by drought.

The light is warm, golden—perhaps late afternoon, when the sun is no longer at its peak but still generous. The shadows are long and soft. The atmosphere is one of absolute peace, but it is a peace full of foreboding— like the calm before the storm. The air itself seems to hold its breath.

No sound is visible in the image, but you can guess it: the light rustle of the wind among the dry grasses, the soft chirping of the baby, the soft movement of the parents' feathers. It is a symphony of silences and imperceptible sounds.

Significant Dictations:

- A wisp of bright slime—perhaps a spider's web—stretches between two nearby stalks of grass, catching the light in tiny glowing spots.

- Small, barely noticeable ants move across the ground at the foot of the stems—life teeming even in anticipation.

- A tiny feather, lost by one of the parents, is stuck between the twigs of the nest—a sign of care and closeness.

- The child's eyes are open, vivid, intelligent—not just instinct, but already consciousness.

- The clawed legs of the parents cling to the edge of the nest with surprising delicacy—strength and tenderness together.

SYMBOLIC ANALYSIS

The Nest: The Womb of the World

The nest is the first symbol, the most powerful. In its simplicity, it represents:

- The original protection: The place where all life begins, wrapped and guarded. It's not a fortress—it's fragile, made of twigs and feathers—but it's enough. For those who are just born, the nest is the whole universe.

- The intertwining of relationships: The twigs are held together not by glue or nails, but by their mutual interlocking. So is the family: distinct individualities that support each other, creating a common space.

- Temporariness: A nest is not made to last forever. It is a dwelling of passage, the time it takes for the little ones to grow up. The nest speaks of transition, of becoming, of life that is preparing to leave.- The art of instinct: No one has taught parents how to build it. It is wisdom inscribed in the body, memory of the species, intelligence of life that is handed down by itself.

In the context of the Jātaka, the nest is also the place of innocence—where the Bodhisatta has not yet made any choice, any act. It's pure

potential. And it is precisely this purity—not yet tainted by actions, not yet corrupted by fears—that will be the basis of his Act of Truth.

The Small: Absolute Vulnerability

The quail cub is the emotional center of the image. Its vulnerability is total:

- Cannot Fly: Wings are inept—not yet feathers, only promises of feathers. It is linked to the land, to the nest, to addiction.

- He cannot walk: His paws cannot support the weight. Movement is impossible. If the nest is threatened, he cannot escape.

- It cannot feed itself: The beak opens only to receive, not to seek. Survival depends entirely on the other.

Yet, his eyes are watching. They are eyes that see, that understand—at least as far as a baby quail can understand. The text of the Jātaka tells us that the Bodhisatta, although an animal, possessed a higher awareness. The eyes in the image must reflect this interiority—not just instinct, but already a spark of wisdom.

The vulnerability of the child is the condition of every human being at the beginning of life. We are all born naked, dependent, incapable. Civilization, culture, and technology are the "nests" we build to protect ourselves—but the original vulnerability remains, always ready to resurface when our defenses collapse.

Parents: The Love That Doesn't Know It's Love

The two adult quails are the image of parental love in its purest form —unromantic, unchosen, non-reflective. It is love inscribed in the code of life, love that nourishes without asking, that protects without calculation.

The nurturing parent is completely absorbed in the act of giving. Its body is bent forward, its beak outstretched with infinite delicacy—instinct knows exactly how much to eat, how often, at what angle. There is no hesitation, there is no tiredness, there is no merit. There is only life that is transmitted.

The parent who watches over is equally essential: the eyes scan the horizon, the ears pick up every sound. Protection is just as instinctive as nourishment. Danger can come from anywhere—a snake, a bird of prey, a man—and he must intercept it before it approaches.

These two gestures—nurturing and watching—are the two sides of parental love. To give life and protect it. And both are carried out without any moral awareness, without any sense of sacrifice. I simply am.

This is the purity that the little one will evoke in his Act of Truth: the purity of filial duty not yet fulfilled, but also the purity of the love received, which becomes the foundation for the love that can be given.

The Tall Grass: The Temple of Nature

The stalks of grass surrounding the nest aren't just a backdrop—they're sacred architecture. They rise like columns, creating a cozy and protected space. The light that filters through them is fragmented into a thousand thin rays, as in a Gothic cathedral where stained glass windows color the light.

This sacredness of nature is a recurring theme in Buddhism: the Awakened One can be born anywhere, in any form, because truth is everywhere. The nest among the herbs is as sacred as the most sumptuous temple—indeed, perhaps more so, because here there is no human artifice to mediate the divine.

Grass is also a symbol of transience: dry, yellow, ready to burn. Its beauty is the beauty of what is about to end. The Japanese call this feeling mono no aware—the sweet melancholy of the transience of things.

Cracks in the Ground: The Earth's Thirst

The arid ground, marked by cracks, speaks of waiting. The earth waits for rain as the little one waits for food, as the parents wait for danger. Everything is in a state of suspension.

Cracks are also symbolic of separation—the earth opening up, revealing its need. In the context of the story, they foreshadow the fire that is about to come: the fire is born from drought, from the earth that has retained too much heat, that has forgotten the water.

But cracks are also the possibility of something new: in the peasant tradition, cracked soil is soil that will receive rain better, which will absorb it deeply. The suffering of the earth prepares its rebirth.

The Web and the Ants: The Invisible Community

The small details—the spider's web, the ants—are a reminder that the nest is not isolated. Around it, a whole world of creatures lives their lives, unaware or perhaps aware in their own way. The spider's web captures the light like a small work of art; The ants move in orderly processions, each with its own purpose.

It is a warning against anthropocentrism (or ornithocentrism): the story of the quail is important to us, but in the great tapestry of life, it is only a thread among millions. Yet, for that thread, that's all.

The Golden Light: The Time of Grace

The warm light of the late afternoon is the light of blessing. It is not the dazzling light of midday, which reveals every detail mercilessly, nor the darkness of the night, which hides. It is the light that caresses, that envelops us, that makes everything more beautiful than it is.

In the pictorial tradition, this light is often associated with the presence of the sacred—the hour when the gods walk the earth. There are no gods here, only a family of quails—but the light says this moment is sacred. The life that is transmitted is sacred. The love that nourishes is sacred. The vulnerability that awaits is sacred.

THE MEANING IN THE OVERALL NARRATIVE

This scene is the perfect antithesis of Scene 3. There, the Buddha in the center of a circle of monks, protected by a miracle. Here, a baby in the middle of a nest of twigs, protected only by the love of its parents and the fragility of nature. Yet, the structure is the same: a vulnerable center, a circular protection, an imminent external threat.

The parallelism is intentional: the Buddha was that little one. The moral sovereignty which he now manifests has been forged in that nest, in that innocence, in that love received and not yet returned. The miracle of Scene 3 has its roots in this humble scene.

The narrative function:

- It establishes the identity of the Bodhisatta: not a divine being descended from heaven, but a fragile and dependent small animal. Its future greatness does not erase its humble origin—on the contrary, it presupposes it. - Introduces the theme of filial duty: the child has not

yet been able to fulfill any duty to his parents, but his very existence —the fact that he has been loved and nurtured—will become the basis of his Act of Truth. Purity is not active, it is receptive.

- Create anticipation for drama: the atmosphere of peace is full of foreboding. We know that the fire will come, that the parents will flee, that the little one will be left alone. This tension makes the next scene more powerful.

The contrast with revelation:

In the previous scene, Ānanda asked for the revelation of the past. Now we see it. The Buddha is about to tell a story that begins in a nest, among the dry grasses, with a family of quails. The greatness of truth is revealed in the smallness of the origins.

RELATIONSHIP WITH CONTEMPORARY CULTURE

Vulnerability as a Human Condition

Our culture celebrates self-sufficiency, independence, strength. The contemporary hero is the one who needs no one, who is self-made, who dominates circumstances. The baby quail—immobile, dependent, incapable— is the perfect antihero. Yet, he will be the one to perform the Act of Truth.

This image reminds us that vulnerability is not a weakness to be overcome, but an original condition to be honored. We've all been that little one—and in many ways, we still are. We depend on air, water, food, others, land. Our self-sufficiency is an illusion that modernity has sold us.

In an era of multiple crises—climate, health, economic—this illusion is shattering. We discover that we are vulnerable in a way we didn't think possible. The image of the nest offers us a different perspective: not to be ashamed of vulnerability, but to recognize it as the foundation of all true strength. The quail will be strong because it is vulnerable, notwithstanding.

Parental Love between Nature and Culture

Quail parents love without knowing they love. It is a pre-moral, pre-

cultural, purely instinctive love. In our society, parental love has become the subject of countless discourses—psychological, pedagogical, legal— and sometimes this hyper-rationalization risks stifling instinct.

The image leads us back to the simplicity of the love that nourishes and protects. It doesn't need manuals, it doesn't need theories. It is written in the body, in the species, in life itself. In an age of anxious, hyper-stimulating parents, obsessed with their children's performance, the quiet dedication of quails is a call to trust in instinct.

The Family as a Nest

The nest is a powerful metaphor for the family: an interweaving of relationships that creates a protected, but fragile, temporary, exposed space. In contemporary culture, the family is often idealized as a perfect refuge or demonized as an oppressive cage. The image offers a third way: the family as a place of care that is necessary but not eternal, where one receives life and learns to live it, and then—one day—leaves the nest.

The fact that the parents will run away (in the next scene) adds a complexity: parental love has limits. Fear can overwhelm the instinct for protection. It's not a judgment—it's the reality of nature, even human. We too, in the face of dangers that are too great, can give in. The image prepares us not to judge the parents who flee, but to understand the complexity of survival.

Nature threatened

The dry grass, the cracked ground, the wait for fire—this image also speaks to the contemporary ecological crisis. Royal nests today are threatened by increasingly frequent and devastating fires caused by climate change. The scene isn't just a metaphor—it's a snapshot of our present.

Millions of babies, all over the world, experience this same scene: in the nest, vulnerable, as the fire approaches. The difference is that they don't have an Act of Truth to perform—or do they? Perhaps their very existence, their innocence, is a call to our responsibility.

The image questions us: are we the "parents" who flee or those who stay? Are we the ones who can perform an Act of Truth—not to magically stop the flames, but to change the way we live, to protect the nests of the world?

Innocence as a Revolutionary Force

The quail cub has not yet done anything good—he has not accumulated merit, he has not made sacrifices, he has not practiced virtue. Yet, his simple innocence—the fact that he has been loved, that he is still pure— will be the basis of his Act of Truth.

In our culture, we often think that a person's worth is measured by his actions, his successes, his achievements. The baby quail reverses this perspective: the deepest value is being, not doing. Its existence is already a moral foundation in itself.

In an age of performance burnout, where everyone is trying to prove something, this image is a rest. He says: you don't have to do, you don't have to conquer. Your very presence, your vulnerability, your innocence—if you know how to recognize and honor them—are already truth.

Slowness and Waiting

The image of the nest is a hymn to slowness. The baby waits for food, waits to grow, waits to be able to fly. Parents wait for danger, they wait for the right time to feed. Everything is waiting.

Our culture of speed—fast food, fast fashion, speed dating—has made the wait almost intolerable. We want everything immediately, immediate, instantaneous. The image invites us to rediscover the value of slow time, of time that matures, of time that prepares.

The little one will grow up, but it takes time. The fire will come, but not yet. In this interval—between birth and trial—there is room to simply be, without doing.

The Microcosm as Universe

The close-up shot forces us to see the world on a smaller scale. For the little one, the nest is the universe. For us, it's a negligible detail. The image operates a perspective reversal: it invites us to consider that perhaps the universe is not only made up of galaxies and mountains, but also of nests and feathers.

This attention to the microcosm is a profound ecological lesson: the health of the planet is also played out in these invisible details. Saving forests means saving nests. Saving the climate means saving the little ones who are waiting. There is no hierarchy between big and small—everything is connected.

QUESTIONS FOR CONTEMPORARY REFLECTION

- What was my "nest"? Who fed and protected me when I was vulnerable? Do I still know how to recognize and honor those cares?

- My vulnerability—how do I live it? As a weakness to be hidden or as the foundation of my humanity?

- What would it mean, today, to perform an Act of Truth based not on what I have done, but on what I am— on my original innocence?

- In the face of the threats of our time—climatic, social, existential—am I like the parents who flee or like the little one who remains? And if I stay, what is my Act of Truth?

"Do I still know how to wait?" Or have I lost the ability to stay in slow time, in the time that prepares?

- How much space do I give, in my life, to attention to "microcosms"? Can I see the sacredness of small details, or do I always look for the grandiose?

- What does "innocence" mean to me? Is it a lost state to be regretted, or a quality that is always accessible?

CONCLUSION

The image of Scene 5 is an oasis of peace in a story that is heading towards drama. It is the moment when time stops to show us the origin—the origin of life, of love, of vulnerability, of truth itself.

The baby quail in the nest is every human being at the beginning of the journey. The parents who nurture it are every form of love that we receive without merit. The dry grass is the world that waits, fragile and threatened. Golden light is the grace that envelops every existence, even the humblest.

When the fire comes—in the next scene—all of this will be put to the test. The parents will flee, the little one will be left alone. But the image of this scene will remain, as a memory of what has been and the foundation of what will be.

Because the Act of Truth that the little one will perform will not come out of nowhere. It will be born from this nest, from this love received, from this guarded innocence. The truth that will stop the flames is already all here—in the tiny body, in the eyes that look, in the heart that does not yet know it is pure.

And perhaps, for us who watch, the lesson is this: truth is not constructed—it is recognized. It is already there, in our nest, in our vulnerability, in our having been loved before we can love. We just have to—when the fire comes—remember it.

The Act of Truth begins here—in this image of peace, in this nest, in this little one who can't yet speak but already has everything he needs to do so.

The next scene: the fire. Parents fleeing. Loneliness. And then—the word.

But for now, let's stay here. In this nest. In this light. In this waiting.

That's enough.

SCENE 6

The Roar

Outside. The clearing. Afternoon.

A new sound. Far away, but growing. Crackling. Roar. Fire.

The birds rise from the nests by the dozens, by the hundreds. Their shadows cross the sky like arrows. Snakes crawl away. The mice flee. Everyone flees.

FATHER QUAGLIA:

Fire! It's fire!

He takes off in flight.

MOTHER QUAIL:

The little one! We must...

Look at the nest. Watch the fire move forward. He looks at the sky already furrowed by the other fugitives.

FATHER QUAGLIA (from above):

Come! It's too late! We can't bring it! We have no claws to grab it, we have no strength!

MOTHER QUAIL (a moment of hesitation—her heart breaking):

Forgive me, my little one.

He takes flight. The two parents disappear into the sky. The little one is alone.

The fire advances. The crackling becomes deafening. The heat scorches the air.

"With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie."

These words have not yet been spoken. But they're all already here—in the outstretched neck, in the wide eyes, in the beak open to a cry that no one hears.

IMAGE ANALYSIS: SCENE 6 - THE ROAR

Visual composition:

The image is an explosion of controlled chaos—a dramatic wide shot that captures the moment when the orderly world of the nest is shattered by the eruption of elemental fury. It is the passage from calm to storm, from peace to terror, from life to survival.

The shot is wide, almost cinematic, embracing a vast portion of burning forest. The horizon line is low, dominated by a sky that is no longer sky—it's a dome of black and orange smoke, lit from below by tongues of fire that seem to want to devour the air itself. The smoke rises in swirling columns, mixing with sparks that fly like swarms of mad fireflies.

In the foreground, the chaos of escape. Hundreds—perhaps thousands—of birds explode from their hiding places, ploughing through the sky in all directions. Their wings are spread in maximum effort, their bodies tense in the desperate urge to get away from the fire. There is no order in their flight—it is a multitude of individual trajectories that cross each other, miraculously avoid each other, get lost. Their shadows cast on the smoke create a second, even more chaotic ghostly flock.

On the ground, the escape is just as frantic. Snakes slide away with an undulating motion, their scales reflecting the reddish glow. Mice and small rodents run in all directions, pure instinct that no longer knows where salvation lies. A hare leaps in an immense leap, its ears stretched back, its eyes wide open with terror. In the distance, perhaps, you can see the larger silhouettes of fleeing deer—shadows that move too fast to distinguish.

At the center of this escape vortex, in absolute foreground—the nest.

We recognize it from the previous scene: the same stalks of grass, the same intertwining of twigs. But now the stems are bent by the hot wind of the fire, some already blackened at the base. The nest is still there— small, fragile, seemingly forgotten by the chaos swirling around it.

And in the nest, the little one—alone.

Its wings are still folded, useless. His paws still unable to hold him.

But the neck is stretched upwards, the eyes wide open fixed on something—or someone—that is receding into the sky. The beak is half-open in a peep that no one hears, covered by the roar of the flames.

Above him, two silhouettes pull away—his father and mother. Their wings are spread in the fastest flight of which they are capable. They are already far away, small figures silhouetted against the wall of fire. One of them—perhaps the mother—turns her head back for a last, very brief look. In his eyes, if we could see them, there would be the agony of instinct divided between survival and cure. But the body continues to move away. The instinct to flee has won.

Fire is everywhere. In the background, a wall of flames tens of meters high devours the trees one after the other with an inexhaustible appetite. The trees explode in flames like living torches, the heat so intense that the air itself seems to shake and distort the shapes. The tongues of fire stretch towards the sky like the fingers of an enraged god, lapping the smoke that climbs higher and higher.

The light is apocalyptic: red and orange dominate everywhere, but with shades ranging from the dazzling yellow of the hottest spots to the dark red of the dying embers. The black of the smoke and charred trees creates a violent contrast, without shades. It is the light of hell—if hell existed—but also the light of purification, of the destruction that precedes all rebirth.

The wind is almost visible: the trees bend, the sparks fly, the smoke tilts in a single direction—toward the nest? Away from the nest? It is impossible to say. Chaos has its currents, but they are illegible to those in its center.

Significant details:

- A feather—perhaps from one of the parents—slowly flies downwards, caught in a current of warm air. It will fall far from the nest, or perhaps on it, the last sign of a presence that is no longer there.

- A spark has landed on a stalk of grass near the nest—the thin smoke rising from it indicates that the grass is about to catch fire. Time is running out.

- The eyes of the child: they are not eyes of pure animal terror. There is something more—an awareness that looks at parental escape not only as a loss of protection, but as abandonment. It is the beginning of

conscious solitude.

- In the distance, a slower bird is caught up in flames—a small silhouette that ignites and falls like a meteor. Death flies along with life.

- The shadows of fleeing birds cast on the smoke create complex patterns—like writing in a language that no one can read anymore.

SYMBOLIC ANALYSIS

Chaos as Revelation

The chaos of this scene isn't just destruction—it's revelation. When the usual order of life is disrupted, what was hidden comes to light:

- Reveals fragility: The nest, which in the previous scene appeared as a place of protection, reveals itself for what it has always been—a tangle of twigs unable to stop the fire. Protection was an illusion made possible by the absence of the threat.

- Reveal Instinct: Animals don't flee by rational choice—they flee because the survival instinct is stronger than any other bond. The mother who turns around is the testimony of an inner conflict that has no time to be resolved.

- Reveals loneliness: In the moment of extreme crisis, every being is alone. The flock is an illusion—each bird flies for itself, even if they fly in the same direction.

The Parents: The Conflict Between Love and Survival

The fleeing parents are perhaps the most painful element of the image. They are not bad—they are not cruel—they are not selfish in the moral sense of the word. They are creatures of instinct, and instinct says: flee.

And yet, the gesture of turning around—that looking back—is a sign that something in instinct is not purely mechanical. There is a remnant, a residue, a trace of something that resembles conscious love, even if it cannot be translated into action.

This conflict is universal. How many parents, in crisis situations—

wars, famines, disasters—have been forced to choose between saving themselves and saving their children? And how many have carried the weight of that choice forever?

Quail parents won't choose—instinct chooses for them. But turning around is the sign that, somehow, they know they are choosing. And that knowledge is already human, even in an animal.

The Piccolo: the original solitude

The little one in the nest is the image of absolute solitude—the one that precedes every relationship and every community. The parents fled. The other birds fled. Even insects, even snakes, even mice—they all flee. He alone cannot.

This loneliness isn't just physical—it's existential. It is the moment in which every being discovers itself fundamentally only in the face of death. Relationships, loves, care—all of this cannot, in the end, save us. Death is faced alone.

But it is precisely in this solitude that the Act of Truth will be born. Because when there is no longer anyone to wait for help from—no gods, no parents, no community—then the only resource becomes who you are. Moral sovereignty is born of solitude, not community. The community protects, but it is the loneliness that reveals.

Fire: Judgment and Purification

The fire in this scene has multiple symbolic values:

- Judgment: Separates those who can save themselves from those who cannot. The strong, the fast, the lucky flee. The weak, the slow, the unfortunate remain. It's not a moral judgment—it's nature's ruthless law.

- Purification: In the Indian tradition, fire (Agni) is also purifying. It destroys to allow rebirth. The forest that burns today will be more fertile tomorrow. But for those who are in the fire, this truth is cold consolation.

- Revealing: Fire reveals what is essential. In front of it, all the superstructures fall. All that remains is being naked—or, in the case of the child, being feathered but just as naked in its vulnerability.

- Indifferent God: Fire is not evil—it simply is. It burns because its nature is to burn. Like death, like time, like change. There is no intention, only law.

The Fleeing Flock: The Crowd and the Individual

The birds fleeing in all directions are the image of the panicked crowd. Everyone tries to save themselves, but the collective movement is not coordinated—it is simply the sum of many individual fears.

This is an implicit criticism of the idea that community is always salvation. Community exists as long as the possibility of community exists—but when the threat is total, the community breaks up into individuals. There is no solidarity in the escape—there is only competition for survival.

Yet, when you look at the image, you can see that some birds are flying in the same direction—not by choice, but because instinct directs them in the same way. There is a unity in instinct, even if it is not conscious unity. The Sky of Smoke: The Darkening of Transcendence

The sky—traditionally the seat of the divine, of the all-seeing gaze—is obscured by smoke. The gods do not look, or if they look, they do not see. Transcendence is eclipsed by the immanent fury of fire.

This is theologically significant: in the moment of extreme danger, the little one will not invoke the gods. Not because he doesn't believe in them, but because he knows that right now—in this place—there's no one but himself. Transcendence is silent so that immanence cries out louder.

The Falling Feather: The Memory That Remains

That feather twirling in the air, detached from one of the fleeing parents, is a detail of extraordinary poetic power. È:

- The Last Gift: Maybe it will fall on the nest, maybe not. But even if it doesn't fall, its movement in the air is already a sign—something has been left behind, something remains.

- The lightness of life: The feather is light, it flies, it dances—while below it life struggles and dies. It is the image of fragility that becomes grace.

- The sign of absence: The parents are no longer there, but the feather

says they have been there. Memory survives presence.

THE MEANING IN THE OVERALL NARRATIVE

This scene is the lowest point of the narrative—the moment when all seems lost. After the peace of the nest (Scene 5), comes the chaos of destruction. After the presence of the parents, the abandonment arrives. After life, comes the threat of death.

In the classic structure of the hero's journey, this is the moment of the "ultimate test"—the hero is stripped of everything he had, left alone with himself. Only in this way can he discover what he really is.

Parallels with previous scenes:**

- Scene 2: the monks were poised between faith and doubt. Here the little one is poised between life and death.

- Scene 3: The Buddha protects the monks with his presence. Here the little one is alone—no one protects him.

- Scene 4: Revelation offers meaning. There is no meaning here—only fire and terror.

The baby must descend into the underworld before it can ascend. He must experience total surrender before he can perform the Act of Truth. Because the truth it evokes is not a learned truth—it is a truth discovered in the bowels of despair.

The importance of the mother's gaze:

That turning back is crucial. Not just because of pathos, but because it establishes that love exists—even if it can't translate into salvation. The little boy knows he has been loved. And that knowledge will become part of the truth it evokes: "With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie."

The abandonment is real, but it does not erase the love received. In fact, it makes it even more valuable— because that's all that's left.

RELATIONSHIP WITH CONTEMPORARY CULTURE

Collective Panic in the Era of Permanent Crisis

The image of birds fleeing in all directions is a powerful metaphor for our age. We live in a state of permanent collective panic—climate crisis, pandemics, wars, economic instability. And our response is often that of birds: we flee in all directions, without coordination, without strategy, without solidarity.

Social media amplifies this panic: news spreads faster than fire, and with just as much destructive power. Everyone seeks their own salvation—a safe investment, a more stable country, a miracle diet—but the collective movement is only the sum of many individual fears.

The image asks us: in this collective panic, who am I? One who flees, or one who—while unable to flee—finds in himself a resource that fleeing birds do not have?

Abandonment in the Age of Connection

It's the most connected era in history—yet abandonment has never been more widespread. Elderly people alone in empty houses. Young people who communicate through screens but never meet. Families fragmented by labor mobility. Liquid relationships that dissolve at the first obstacle.

The little one in the nest is the icon of this contemporary abandonment. But with one crucial difference: he knows he has been loved. The parents fled, but first they fed, protected, guarded. His abandonment is tragic, but it is not nothing—there is a before that gives meaning to the during.

In our contemporary abandonment, even that before is often missing. We are alone without ever having been truly loved. Connected without ever having really been in relationship. The image questions us: what is left when everything flees? And if there is nothing left—if there has been no love before—then how do you find the strength of an Act of Truth?

Instinct and Choice

Parents flee by instinct. They don't choose—they obey. The little one, on the other hand, will choose. He can't escape—so he has to choose how to deal with what he can't avoid.

This is a crucial distinction for our time. We often act on instinct—we react to stimuli, we follow trends, we obey fears. But human dignity lies in the ability to choose even when—especially when—instinct would push us in a direction.

The child cannot choose to flee, but he can choose how to die—or perhaps, how to live. He can choose to perform an Act of Truth. And this choice—impossible for runaway parents—is what makes him a hero.

The Mother's Turning: The Consciousness That Is Born

That mother who turns around—even as she flees—is perhaps the most moving and significant element for contemporary sensibility. It represents the moment when instinct cracks, when the sheer mechanics of survival give way to something else—a remnant of consciousness, a remnant of love, a trace of humanity.

In our culture, we are obsessed with purity—either you are completely good or you are completely bad, or you love or hate, or you stay or flee. The mother who runs away and turns around destroys this dichotomy. It tells us that we can be divided, contradictory, imperfect—and still human.

How many times in our lives have we found ourselves running away from something—a relationship, a responsibility, a difficult choice—and yet we have turned around? That turning does not change the escape, but transforms it. It makes it less escape and more tragedy—something that we will take with us, that will mark us, that maybe one day will make us go back.

Solitude as a Space of Creation

The loneliness of the child is not only suffering—it is also space. Space to think, to feel, to be. In the fleeing crowd there is no room for anything—only blind movement. In the still nest, on the other hand, there is all the time in the world—even if it is little—to look inside oneself.

Our culture is afraid of loneliness. We fill it with noise—music, podcasts, social, notifications. We can't stand empty space. But it is in that space that the deepest truths are born. It is in solitude that the little one will find the words to stop the fire.

The image invites us not to run away from solitude—to inhabit it. Because that's where we can discover who we really are, when no one

is looking, when no one saves us, when no one stays.

The Fear That Reveals

The terror in the eyes of fleeing animals isn't just fear—it's also revelation. It reveals that life wants to live, that existence is not indifferent to itself. Fear is the cry of the being that does not want to cease to be.

In an age that often trivializes death—in video games, movies, and the news—this image restores death to its gravity. The fear is serious. The escape is serious. Life is serious.

And the little one who cannot escape reminds us that the seriousness of life does not depend on our ability to save it. It depends on the fact that it is there—that it exists, that it wants to continue to exist, that it struggles to exist even when the struggle seems futile.

Fire as a Climate Crisis (Recovery and Depth)

I return once again to the climate crisis, because this image is the most direct representation of it. The burning forest, the fleeing animals, the threatened nest—it's a snapshot of our present, not just a metaphor.

Millions of beings—human and non-human—are experiencing exactly this scene right now. In California, in Australia, in Siberia, in the Amazon. Fire devours houses, forests, lives. And we—collective humanity—are both the runaway parents (we try to save ourselves individually) and the little one in the nest (we can't escape the planet).

The question that the image poses is radical: what Act of Truth can we, collectively, perform in front of this fire? Not to magically stop it—but to transform our relationship with it, to find a way to stay in crisis that is not just flight or terror.

Perhaps the collective Act of Truth is to recognize our responsibility. Maybe it's stopping fueling the fire. Maybe it's learning to sit in the circle—like monks—even while everything is burning around you. Perhaps it is—like the little one—evoking the purity that still remains to us: the ability to tell the truth, even when it seems useless.

QUESTIONS FOR CONTEMPORARY REFLECTION

- In the face of the crises of our time—climatic, social, existential—am I one who flees or one who stays? And if I stay, what is my Act of Truth?

- What does "abandonment" mean to me? Have I experienced it? And if so, what was born of it?

- Have there been times in my life when—like the mother turning around—I had to choose between survival instinct and something else? How did I experience that division?

- Do I know how to inhabit solitude, or do I fill it with noise for fear of meeting myself?

- What are the "fires" that threaten my nest—my family, my relationships, my inner peace? And how do I deal with them?

- In the fleeing crowd—in the society of permanent panic—can I keep a clear look, or am I overwhelmed by collective instinct?

- What would it mean, for me, to perform an Act of Truth in the moment of extreme danger? What truth could I evoke?

CONCLUSION

The image of Scene 6 is the harshest of the entire sequence. There is still no miracle—only chaos, escape, abandonment. There is still no word—only silence broken by the roar of flames. There's still no hope—just the little nest figure waiting.

Yet, it is in this image that everything that will come is prepared. Because it is here—in this absolute solitude, in this total abandonment, in this defenseless vulnerability—that the little one will find the strength to speak. It will have no wings to fly, no legs to escape, no parents to protect it. He will have only one thing: the truth.

The truth of having been loved.

The truth of still being innocent.

The truth that he has nothing to lose because he has already lost everything.

And that truth—evoked in the moment of extreme need—will stop the flames.

But not yet. First he has to go through this moment—this roar, this flight, this abandonment. First it has to hit rock bottom. Because only from there can you go back up.

We who watch—we who live in an age of collective fires and escapes—are invited to pause on this image. Watching the little one in the nest. To ask ourselves: what would I do, in his place? Would I flee, if I could? And if I couldn't, what would be left of me?

Perhaps—just like him—the truth would remain.

And maybe—just like him—that truth would be enough.

The next scene: loneliness becomes word. Abandonment becomes an act. Vulnerability becomes truth.

But for now—just that: the roar, the flight, the nest, the waiting.

SCENE 7

The perfect solitude

Outside. The nest.

The baby stretches his neck. He sees the flames devouring the stems one after the other. He sees the world burning. Just think.

BODHISATTA (to himself, silently, but the words are crystal clear):

If I had the strength to spread my wings, I would fly away. If I could move my legs, I would walk far. My parents, taken by fear, fled to save themselves. They left me alone. Without a protector. Without help. What can I do today?

The fire is near. The heat burns his newborn feathers.

BODHISATTA:

In this world there is what they call the Efficacy of Goodness. There is what they call the Efficacy of Truth. There have been those in past ages who have achieved Perfection and become enlightened. Full of truth, compassion, mercy, patience. Their love embraces all beings equally.

Pause. The fire is a few meters away.

And I--I get a truth, too. I believe in a principle of Nature. I will call to mind the Buddhas of the past and the Efficacy they achieved. And with an Act of Truth—grounded in the pure faith that is in me—I will cause the flames to recede. To save myself. And to save all the birds that were unable to escape.

"With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie."

The words have not yet been spoken. But they are all already here—in the stillness of the body, in the depth of the gaze, in the faint light that is already beginning to shine.

IMAGE ANALYSIS: SCENE 7 - THE PERFECT SOLITUDE

Visual composition:

The image is an extreme intimacy—a tight close-up that erases almost the entire world to make room for only the essential. The camera approached the nest until it almost entered it. The rest of the forest, the chaos of the escape, even the vastness of the fire—everything is reduced to a background, a frame, a barely hinted presence. Here, in this confined space, the biggest event of the entire narrative takes place.

At the absolute center of the frame, the baby quail. No longer the indefinite chick of Scene 5, but a being already transformed by loneliness. His body is collected in itself, motionless, as if time had stopped. The wings—still inept, still unable to fly—are cinched at the hips in a posture that is no longer just weakness, but concentration. The legs—still too fragile to walk—are folded under the body with an almost meditative precision.

But the eyes are the center of the center.

The baby's eyes are wide open, yes—but not with terror. They are eyes that look, that see, that understand. The fear is there—it would be unnatural if it weren't there—but it has transcended. It has become something else: awareness. The gaze is turned forward, towards the flames, but also inside, towards himself. It is the gaze of one who is taking stock of all that is, of all that he has, of all that he can—in the face of the inevitable.

The beak is ajar. Not yet words—but the silence that prepares them. The air that goes out and enters, a breath that becomes secular prayer, an act of presence rather than a request.

Around him—around the nest—the world is burning.

The flames are very close. A few centimeters. Tongues of fire can be seen lapping against the stalks of grass that until yesterday protected the nest. The grass itself is blackened at the base, some leaves already curling from the heat, ready to flare up. The heat is almost visible—the air shakes, slightly distorts the contours, creates a vibrating halo around the baby as if he were already enveloped in an aura not of protection but of transition.

Sparks fly. Some pass very close, a breath from the feathers. One, more daring, lands for a moment on a twig in the nest—smokes, threatens, then extinguishes itself, as if even the fire hesitated.

Beyond the nest, the world is an indistinct mass of red and black. You can see silhouettes of burning trees, columns of smoke rising towards

a sky that is no longer sky. But everything is blurred, secondary, almost irrelevant. The attention is all here—in this little point of life that resists, motionless, in the midst of hell.

The light is that of the fire: red, orange, with yellow flashes in the hottest spots. But there is also another light—barely hinted at, almost imperceptible—that seems to come from the child himself. It is not yet the halo of the miracle, it is not yet the light of the Act of Truth accomplished. It is something more subtle: the light of the decision made, of the inner choice that has already taken place, even if not yet expressed in words.

The details are reduced to the bone:

- A few of the baby's feathers, raised by the heat, stand up slightly—but he doesn't move.

- A drop of resin, on a nearby twig, boils slowly—time passing, matter transforming. - The shadow of the child, cast by flames, dances behind him—the unstable double of a being who has chosen stability.

- In the distance, barely noticeable, a small dark shape in the sky—perhaps one of the fleeing birds, now irrelevant.

No parents. No other animals. No external salvation. Only the small, the fire, and the infinite space of choice.

SYMBOLIC ANALYSIS

Solitude as the Condition of Truth

This scene takes to its extreme the solitude already introduced in the previous one. There was de facto loneliness—the parents had fled, the other animals had fled. Here it becomes existential loneliness—the little one is alone not only because no one is there, but because he knows he is alone.

Perfect solitude is the place where truth becomes possible. Why?

- No distractions: When no one else is around, there is nothing to care about but what really matters. The relationship with others—even the most loving—always carries with it a certain amount of

representation. It is, at least in part, for the others. In absolute solitude, one is only for oneself—or for the truth.

- No mediation: The child cannot ask for help, he cannot delegate, he cannot hope that someone else will do something. He has to do it—or rather, be him. Truth cannot be mediated: either it is incarnated or it is not there.

- No escape: The impossibility of escaping—physical, but now also psychological—forces us to look at reality as it is. The fire is there, death is there, time is running out. There is no way out. Only through.

- No illusions: In perfect solitude all illusions fall. That of being protected, that of being loved unconditionally (parents have fled), that something or someone will come to save us. Only what is true remains.

The Eyes: The Consciousness That Transcends

The baby's eyes are the most important element of the image. They are not animal eyes—or rather, they are, but more. They are eyes that have gone through fear and come out on the other side.

In the Buddhist tradition, the gaze of the Awakened One is often described as both compassionate and detached. Here we are at the beginning of that journey—the little one is not yet awakened, but he is about to perform the act that will bring him closer to that state.

His eyes say:

- I see the danger: I don't deny reality, I don't delude myself, I don't close my eyes. The fire is there, and I look at it.

- I see myself: I know who I am—a little one without wings, without legs, without parents. I don't overestimate my strengths, I don't underestimate my weakness.

- I see beyond: I see that there is something—truth—that can do more than fire. I don't see it with the eyes of the body, but with those of the mind. I believe it.

This threefold seeing is the basis of every Act of Truth: awareness of reality, self-awareness, awareness of a greater order.

The Motionless Body: The Force of Non-Action

The child's body is motionless. He does not get agitated, he does not try to escape, he does not despair. This stillness is not passivity—it is concentration. It is the body that supports the mind, which becomes the vehicle of inner choice.

In Eastern philosophy, stillness is often associated with the highest strength. The wise man does not get agitated because he has already decided. Standing water reflects better than choppy water. The mountain does not chase the wind.

The little boy has already decided—even if he hasn't spoken yet. The decision is internal, and the body manifests it: perfect stillness in the midst of chaos.

The Flames One Step Away: The Threshold Between Life and Death

The flames are no longer a distant threat—they're here, just a breath away. The boundary between life and death is as thin as a flutter of wings. This is symbolically essential:

- The truth is told on the edge of the abyss: Not when everything is going well, not when you are safe. The real truth—the one that transforms—is said when there is nothing left to lose. When the only thing that remains is the truth itself.

- Life and death are close: The image reminds us that we always live on the edge of the abyss, even if we usually forget it. The awareness of death—of its nearness—is what makes life authentic.

- The choice is now: There is no tomorrow. There is no "later". The flames are here. The Act of Truth, if it is to be performed, must be performed now.

The Inner Light: The Truth That Begins to Shine

That faint light that seems to come from the little one—not yet a miracle, but already promised—is the sign that something is happening in the invisible. The inner decision already has visible effects, even if they are minimal.

It's like dawn: before the sun rises, the sky begins to clear. The light comes before the event, because the event has already begun in the interior.

This light says:

- Truth illuminates: Even before it is expressed, even before acting in the world, truth illuminates the person who possesses it inwardly.

- The miracle begins within: It will not be the fire that goes out first—it will be the fear in the child's heart that goes out, and only then, as a result, the flames.

- Moral sovereignty can be seen: Those who have decided to be true, even in the darkest hour, emanate a light that others—perhaps—do not see, but that exists.

The Absence of Parents: The Breaking of the Bond

The parents are not there. And their absence is now total—not only physical, but also psychological. The little one no longer looks for them with his gaze, as in the previous scene. He accepted that they are gone.

This acceptance is painful but necessary. As long as you hope for your parents to return, you're still in a relationship with them—and that relationship prevents perfect solitude. Only when you accept that they won't come back are you truly alone—and truly ready.

The absence of parents is also the absence of any mediation with the divine. In ancient cultures, parents are the first mediators between the child and the world—and often between the child and the gods as well. Without them, the relationship with transcendence is direct—or it is not.

The Sparks: The Temptations of Panic

The sparks flying around the nest—some extinguished, some still burning—are the temptations of panic. Every spark is an invitation to move, to scream, to despair. But the little one remains motionless.

In the inner life, the "sparks" are the thoughts that distract us, the fears that agitate us, the voices that tell us "do something, even if it is useless". Resisting these sparks—letting them pass without being touched by them—is the discipline of the mind.

The little boy, with his immobility, says: "I will not follow the sparks. I will follow the truth."

The Suspended Time: The Eternal Instant

The image captures an instant that seems to last forever. Time is

suspended—between the before (the escape, the chaos) and the after (the Act of Truth, the miracle). This is the moment of decision, which is not in time but founds it.

In all spiritual traditions, the moment of decision is outside chronological time. It's a kairos—a qualitative, not quantitative, time. It can last a second, but in that second an entire existence is decided.

The little one is in that kairos. The flames are stopped—not because they really are, but because time has stopped for him. All that has been and all that will be is condensed in this point.

THE MEANING IN THE OVERALL NARRATIVE

This scene is the secret heart of the whole of Jātaka—the moment when everything is decided, even if nothing has yet happened outside.

The structure of the narrative:

- Scene 5: Innocence (the nest, the love received)

- Scene 6: The crisis (the fire, the flight, the abandonment)

- Scene 7: The decision (loneliness, awareness, inner choice)

- Scene 8: The Act (the words, the miracle)

Scene 7 is the invisible passage between the crisis and the act. It is the moment when the child becomes capable of what he will do. Without this scene, the Act of Truth would be just a magic formula—a request to an external god. With this scene, it becomes the expression of an inner transformation that has already taken place.

The parallelism with the Buddha:

In the tradition, the Buddha under the Bodhi tree experienced a similar moment—alone, in front of Mara (the tempter), with all the forces of illusion trying to distract him. His immobility and his inner decision were the premise of the Awakening.

The baby quail is, on a smaller scale, in the same position. Fire is his Mara. Solitude is his forest. The decision is his enlightenment—not yet full, not yet final, but authentic.

The theological function:

This scene establishes that salvation does not come from outside—not from gods, not from parents, not from outside intervention. It comes from within—from the decision to be true, to be true to who you are, to evoke the purity that you possess.

It is the highest point of the moral sovereignty of the individual, just as the initial text said: "He does not ask for help from the gods, but evokes his own intrinsic purity."

RELATIONSHIP WITH CONTEMPORARY CULTURE

Loneliness in the Age of Hyperconnection

We live in the most connected age in history—yet loneliness has never been more pervasive. We are alone in front of screens, alone in our rooms, alone in our anxieties. But our solitude is almost always filled —with notifications, with messages, with content. It is never perfect solitude, the one in which one is truly alone with oneself.

The baby quail offers us a different model: not the loneliness suffered and filled with noise, but the solitude sought—or at least accepted—as a space of truth.

Question: In my solitudes—those that life imposes on me—can I transform them into opportunities for truth? Or do I fill them with distractions so that I don't have to meet myself?

Decision in the Age of Indecision

Our culture is obsessed with options. We can choose everything—and in the end we choose nothing. We postpone, we procrastinate, we keep all doors open. The decision—true, irrevocable—scares us.

The little one has no options. He can't choose between fleeing or staying—he can only stay. But within this non-power, he finds a greater power: he can choose how to stay. It can remain in fear or truth.

This is the lesson for us: even when we have no choice about circumstances, we always have a choice about our attitude. Even

when all the doors are closed, we can decide how to stay in the room.

Immobility in the Age of Hyperactivity

We are sick of activity. Making, producing, moving, running. Immobility scares us—we think of it as a waste of time, failure, laziness.

But the child's stillness is not laziness—it is concentration. It is the body that supports the mind, which becomes the vehicle of an inner decision. It is the immobility of the athlete before the race, of the musician before the attack, of the wise man before the word.

In an age that wants us to be always on the move, the image invites us to rediscover the value of stillness— not as renunciation, but as preparation.

Transcended Fear in the Age of Anxiety

Anxiety is the disease of our time. Anxiety about the future, about the climate, about work, about relationships. We are in a state of permanent alarm—and this alarm paralyzes or agitates us, but rarely transforms us.

The little boy is afraid—it is evident in his eyes. But he is not dominated by them. Fear becomes awareness— of danger, but also of self, even of truth. Fear does not disappear, but is transcended.

This is a crucial lesson: It's not about not being afraid—it's about not being ruled by fear. Fear can be an alert, not a master.

Truth as a Last Resort

In a world that has relativized everything—truth, values, principles—the idea that there is a truth capable of stopping the flames seems naïve. Yet, when all else has failed—when parents have fled, when escape is impossible, when death is one step away—what is left but the truth?

The little boy discovers that the truth is not a luxury for quiet times. It's the last resort—the only one that doesn't fail when everything fails.

For us contemporaries, this is a provocation: in an age of post-truth and relativism, have we forgotten that truth exists—and that it can be the only thing that saves us when there is nothing else?

The Look That Sees Beyond

The child's eyes see the fire, but they also see beyond. This ability to "see beyond" is what we desperately need today—beyond the alarming news, beyond the catastrophic data, beyond the doomsday predictions.

To see beyond is not to deny reality—the little one does not deny the fire. It means seeing something else— seeing that there is a deeper order, a greater truth, a possibility that data cannot capture.

In an age of scientific reductionism, where only what is measurable is considered real, the image claims the existence of an unmeasurable reality—that of moral truth, of inner purity, of ethical decision.

Fire as a Metaphor for the Climate Crisis (Again)

I return again to the climate crisis, because this scene offers the deepest reading of it. In the face of the fire that devours the planet, we are like the little one—we cannot escape (there is no other planet), we cannot count on the "parents" (the previous generations who left us this disaster), we cannot hope for external intervention (no god will stop the flames).

What can we do? We can—like the little one—stop, look reality in the face, and perform an Act of Truth. Recognizing the truth of the crisis. Recognize the truth of our responsibility. To recognize the truth of who we are—beings capable of truth, even in the darkest hour.

It will not magically stop the flames. But maybe—maybe—it will create the inner space from which a different action can be born, a different way of being in the world. And that different way, in the end, could make a difference.

QUESTIONS FOR CONTEMPORARY REFLECTION

- In my solitudes—those that life imposes on me—do I know how to transform them into opportunities for truth, or do I fill them with distractions?

- In the face of crises—personal or collective—do I know how to stop and look, or do I panic and agitate?

- What does it mean, for me, to "see beyond"? Beyond facts, beyond

data, beyond fears—what am I looking for?

- Is there a truth that, for me, is so fundamental that it could "stop the flames"? If so, what is it?- In my life, have I ever experienced a moment of "perfect solitude"—when, faced with a crucial choice, I was truly alone with myself? How did I experience it?

- Am I capable of stillness—of standing still, silent, even when everything around me is chaos? Or do I need to fill every moment with action and noise?

- Does the fear I feel—for the future, for the climate, for my relationships—paralyze or transform me? Do I know how to become aware of it without being dominated by it?

- What would it mean for me to perform an Act of Truth at this moment in my life? What truth could I evoke?

CONCLUSION

The image of Scene 7 is the most intimate, the most silent, the deepest of the entire sequence. There is no action, no word, no miracle—yet everything that comes next is already here, enclosed in this instant of inner decision.

The baby quail, motionless in the midst of the flames, is every human being facing his own greatest crisis. Alone. Without defenses. Without external hope. And yet—precisely for this reason—capable of discovering the only thing that no one can take away: the truth of oneself.

His eyes look at the fire, but they see beyond. His body is still, but his mind is more alive than ever. His solitude is total, but in it he finds the most faithful companionship—that of his own integrity.

In a moment he will speak. He will pronounce the words that will stop the flames. But now—in this suspended moment—there is only the silence of the choice already made, of the truth already possessed, of the miracle already begun.

We who look are invited to enter into this silence. To stop with him. To look at our fire—our crises, our fears, our abandonment—with his

own eyes.

And perhaps, in that silence, we too will discover that we possess a truth capable of stopping the flames.

Not the one that extinguishes the fire outside—but the one that transforms the fire inside.

And sometimes—as with the little one—that inner transformation is the beginning of something that changes the outside world as well.

The next scene: the word. The miracle. Salvation.

But this scene—this silent scene—is the real heart of it all.

Because without inner decision, the word is empty. Without perfect solitude, the Act of Truth is just theater.

The little one has already won—even if the fire doesn't know it yet.

SCENE 8

The Act of Truth

Outside. The nest. The fire is one step away.

The little boy closes his eyes. He does not pray. He doesn't ask. He does not invoke gods. Evoke.

He sees within himself his own purity—the filial duty he would have performed if he could, the innocence of one who has not yet learned to lie, the belief in a moral order of the universe that rewards truth.

It opens your eyes. The flames are there, dancing in front of him. He looks at them. Speak.

BODHISATTA (ringing, clear voice):

With wings that don't fly,

with legs that do not yet walk,

abandoned by my parents,

here I lie.

Therefore I beseech you,

fearsome Lord of Fire,

Primordial Jātaveda,

Turn back!

Silence.

The flames tremble. They hesitate. Then—slowly, like a large animal obeying a command stronger than its own nature—they begin to retreat.

They retreat by one, two, ten, sixteen lengths. And where they pass, they leave no ashes. They go out. They go out like a torch immersed in water.

The clearing is intact. The nest is intact. The baby is alive.

"With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie. Therefore I beseech you, fearful Lord of Fire, turn back!"

IMAGE ANALYSIS: SCENE 8 - THE ACT OF TRUTH

The image is an explosion of the sacred—the moment when the invisible becomes visible, the powerless becomes powerful, the word becomes an event. It is the culmination of all the tension accumulated in the previous scenes, and the shot returns it with a visionary power that transcends realism to enter the realm of myth.

At the absolute center, the nest—the same as in Scene 5, the same as in Scene 7—but now transformed. It is no longer just a tangle of twigs: it has become the navel of the world, the point where truth touches matter. The quail cub is still there, motionless, but its stillness is no longer that of resignation—it is that of maximum tension, of the bow stretched before the arrow goes off.

His body is slightly raised, his neck stretched upwards in a momentum that is both prayer and command. His wings—still incapable of flying—are slightly open, not to fly but to receive and transmit the energy that now flows through him. The legs—still unable to walk—are firmly planted in the nest, like roots holding the tree during the storm.

But the beak is the center of the center. It is open—wide open—and something comes out of it that is not just sound. It is light. A golden vibration that spreads in the air like circles in water, a visible manifestation of the power of truth. Words are not seen, but glimpsed —as if the air itself trembled as they passed, as if reality bent to let them go.

And around—the flames.

The flames that in the previous scene lapped the nest, ready to devour it, are now stopped. Not turned off— still. Like a paused movie, like a wave that stops for an instant before breaking. The tongues of fire are suspended in the air, some a few centimeters from the baby, others already in retreat. One can distinctly see the point at which the movement stopped—an invisible line drawn by truth that the flames cannot cross.

But they're not just standing still—they're retreating. Slowly, but surely. Like a great animal obeying a command stronger than its own nature, the fire recedes. The flames closest to the nest are already lower, weaker, some reduced to embers. Those farther away are still high, but already leaning backwards, like those who move away without turning their backs.

The light of the image is twofold—indeed, threefold:

- The red and orange light of the fire, which still illuminates much of the scene but is already giving way.

- The golden light emanating from the baby's beak—a warm, powerful light that expands in concentric waves.

- A third, more subtle light, which seems to come from above—as if the sky itself, until yesterday obscured by smoke, was opening to let something through.

The smoke—which was thick and menacing in previous scenes—is now clearing. No longer impenetrable columns, but thin veils that the golden light passes through like butter. Through them you can see the sky— a sky that is no longer nocturnal, but pale and bright blue, as at dawn.

Around the nest, the ground is marked by the passage of fire: gray ash, blackened branches, scorched earth. But around the nest itself—in a ray that grows as we look at it—the grass is still green. The boundary between life and death, between destruction and salvation, is clear

and visible.

The sparks—so menacing in the previous scene—now swirl harmlessly in the air, extinguished or dying, like fireworks after the party. Some fall on the ashes with no strength left to relight anything.

The details are all oriented towards the center:

- The baby's feathers are slightly raised, as if the energy passing through it made them vibrate.

- His eyes—already deep in the previous scene—are now two wells of light. They no longer look at the fire with fear or awareness: they look through the fire, beyond the fire, towards something that only they can see.

- A small butterfly—who survived who knows how—alighted on a stalk of grass next to the nest, as if to testify that life resumes.

- In the distance, barely perceptible, the silhouette of a tree that no longer burns—only smoke rising from skeletal branches.

There is no longer any trace of the fleeing birds. There is no longer any trace of his parents. Right now, the only protagonist is the little one—and his word.

SYMBOLIC ANALYSIS

The Word That Creates This scene is the visual embodiment of one of the oldest and most universal principles of human spirituality: the creative (and destructive) power of speech. From the Vedic tradition of the Vāc (the divine word that creates the universe) to the Johannine Logos ("In the beginning was the Word"), passing through the shamanic traditions in which chanting cures or kills—the word has always been seen as a vehicle of power.

The little one doesn't ask," he declares. He does not pray—he evokes. His word is not required but affirmation. And this statement has power over reality because it is true.

In the Buddhist tradition, the Saccakiriyā (Act of Truth) works precisely like this: it is not a magic formula, but the expression of an

inner truth so pure that reality cannot help but respond. The word does not command reality—it reveals it. And by revealing the truth, he makes it operative.

Light as the Manifestation of Truth

The golden light that comes out of the baby's beak is the visible rendering of what is normally invisible: the power of truth. It's not a special effect—it's painting that tries to say what words cannot: that when a being speaks the truth with all of itself, the universe responds.

This light has several significant characteristics:

- It is undulating: It propagates in concentric circles, like waves in water. Truth is not a striking ray—it is an expanding field.

- It is warm, not dazzling: It does not blind, it illuminates. Non-violent, transforms.

- She is alive: She seems to pulsate, breathe, as if the truth were a living being that the baby has given birth.

The Flames That Obey: Nature That Recognizes the Truth

The flames that stop and recede are not "defeated"—they are grateful. They recognize an order higher than their own fury. In the pre-modern worldview, nature is not inert matter but a set of living forces, endowed with their own form of intelligence or at least resonance with the moral order.

Fire—Agni in the Indian tradition—is not only a destructive element but also a divinity, a messenger between gods and men. That he stops before the truth is not a defeat but an act of homage: the divinity recognizes something more divine than itself.

This overturns our modern conception of nature as a blind mechanism. The image tells us: nature listens— or at least, responds to moral truth.

The Transfigured Little One

The small is no longer just the small. At this moment, he becomes something else—a vehicle, a channel, a waypoint for a power greater than himself. Yet, he does not cease to be himself. Its wings are still inept, its legs still fragile—but now this fragility is no longer weakness, it is transparency. Precisely because it is weak, it can be

crossed by the truth without resistance.

In the spiritual tradition, the most powerful are often the weakest—not in spite of their weakness, but because of it. The children, the poor, the simple—they are the ones who see God, because they don't have the pride that blinds. The little one is the prototype of this truth.

The Borderline: The Miracle That Lasts

The sharp line between the green grass and the ashes—between what was saved and what was burned—is the visible trace of the miracle. But it is also much more: it is the promise that this miracle will last. The text of the Jātaka says that at that point the fire will not burn for the whole aeon. The line is not just memory—it is a guarantee.

This permanence of the miracle is significant: truth does not act only in the instant, but changes reality permanently. Those who have encountered the truth are no longer the same—and the place where the truth was told is no longer the same.

The Butterfly: Life Begins Again

That small butterfly resting on the stem is an apparently marginal detail, but full of meaning. In universal symbology, the butterfly is:

- Resurrection: It is born from the caterpillar that dies—like life that is born of destruction.

- Soul: In many cultures, the butterfly represents the soul leaving the body—but here, on the contrary, it is the soul that returns to visit life.

- Fragility and beauty: She is as delicate as life itself, and her presence says that delicacy can survive even hell.

His appearance—right now—says that life has not only been saved, but is already beginning again. The miracle is not only negative (stopping the fire), but positive (making the return of life possible).

The Clearing Sky: The Returning Transcendence

The smoke clearing and the sky reappearing—blue, bright—are the sign that the connection with transcendence has been re-established. In the previous scenes, the smoke had darkened the sky, as if to say, "In this moment of chaos, there's no one up there." Now the sky returns—not because the gods have intervened, but because the truth of the little one has reopened the channel.

In many traditions, the sky is the abode of the divine. That it reappears now means that the divine—whatever it is—recognizes the act done and shows itself accessible again.

Solitude That Becomes Fullness

In the previous scene, the loneliness of the little one was the condition of his trial. In this scene, solitude becomes fullness. There is no need for anyone else—no parents, no gods, no other birds. The truth is sufficient in itself.

This is the highest point of moral sovereignty: when the individual, in his utter solitude, discovers that he is in relationship with something greater—not outside, but within himself. Solitude is no longer absence but presence—the presence of the truth that inhabits it.

THE MEANING IN THE OVERALL NARRATIVE

This scene is the fulfillment of everything that the previous scenes have prepared.

The structure of the narrative:

- Scene 5: Innocence (the nest, the love received) — the basis of the Act of Truth

- Scene 6: The Crisis (the Fire, the Flight) — the Proof That Makes the Act Necessary

- Scene 7: The decision (loneliness, awareness) — the inner preparation - Scene 8: The Act (the words, the miracle) — the manifestation

Scene 8 is the moment when the truth, which was already present in the small (as innocence, as love received, as an inner decision), becomes effective—it acts in the world.

The relationship with the Buddha:

This scene is the exact parallel in the life of the Bodhisatta of what the Buddha will do under the Bodhi tree. There, in front of Mara, the Buddha will touch the earth calling it to witness his truth. Here, the little one evokes his own purity. In both cases, personal truth—

embodied, lived, witnessed—has cosmic power.

The theological function:

This scene definitively establishes that salvation does not come from outside. There are no gods to intervene—there is only a small being who discovers that he possesses within himself a force greater than fire. Buddhist theology is, in this sense, radically non-theistic: it is not belief in an external savior that saves, but the realization of one's own inner truth.

RELATIONSHIP WITH CONTEMPORARY CULTURE

The Power of the Word in the Post-Truth Era

We live in an age that has declared the death of truth. Post-truth has been the word of the year, fake news has become commonplace. In this climate of generalized skepticism, the idea that the word can have power—that it can actually change things—seems naïve.

Yet, the image of the little one talking and the flames stop is a powerful challenge to this skepticism. He tells us: the truth exists. And when someone says it—really, with all of themselves—something happens. Not always a visible miracle, perhaps. But something.

In our time, we need to rediscover the power of the true word—not as a rhetorical weapon, but as a testimony. Great social changes—from civil rights to environmental protection—began with real words spoken by someone who had the courage to say them.

The Strength of the Vulnerable

The little one is the most vulnerable being in the scene—yet he is the one who stops the flames. This is a truth that our culture struggles to recognize: power does not always lie in the powerful. It often lies in those who have nothing but their truth.

Contemporary youth-led movements—such as Fridays for Future—are an example of this dynamic. Greta Thunberg, a lonely girl in front of the powerful of the earth, said a simple truth: "Your house is burning". And that truth—spoken with all the strength of his conviction—has stirred consciences all over the world. It has not stopped the flames of

the climate, but it has ignited something else: the hope that change is possible.

The baby quail is the archetype of all these "vulnerable powerful"—those who have no strength but their truth, but that is enough.

The Moral Sovereignty of the Individual

In an age of institutional crisis—political, religious, social—the idea that the individual can have moral sovereignty is both frightening and liberating. Scary because it empowers us—we can no longer delegate to others. Liberating because it restores our dignity—we are not just cogs in a machine.

The child does not ask for help from his parents (who have fled), he does not invoke the gods (who never appear), he does not look for the community (which is fleeing). It acts on its own—and its action is enough.

For us contemporaries, this is a crucial lesson: even when everything around us collapses—institutions, certainties, relationships—our ability to tell the truth remains. And that truth, even on its own, has power.

The Ecology of Truth

The image also has a profound ecological reading: the fire stops because the truth is told. There's no technology, there's no human intervention on nature—there's only one word that's true.

This suggests that our relationship with nature is not only technical but also moral. The ecological crisis is not just a problem of emissions and technologies—it is also a crisis of truth. We've been lying to ourselves for decades—about the consequences of our actions, about the sustainability of our lifestyles, about the possibility of infinite growth on a finite planet.

Perhaps—the image suggests—the first thing to do is not to develop new technologies, but to tell the truth. Recognize what we have done. Recognize what we are doing. Recognize what we should do. And from that truth, perhaps, a different action can be born.

Testimony as a Revolutionary Act

In an age of noise and opinion, testimony—saying "I have seen, I know, I speak the truth"—has become a revolutionary act. Witnesses

of crimes, injustices, inconvenient truths are often persecuted, mocked, silenced. Yet, without them, history would be just propaganda.

The child is a witness—a witness of his innocence, of the love received, of the truth that dwells in him. And his testimony—his Act of Truth—changes the course of events.

For us today, the invitation is to become witnesses—of the truth, wherever it is found. In small things as well as in big things. In our lives as well as in the world.

The Light That Comes From Within

The light that comes out of the baby's beak doesn't come from outside—it comes from within. It is his truth that becomes visible. This is perhaps the most important element for our culture, obsessed with image, appearance, external recognition.

The image tells us: the true light is the one that comes from within. Not the one we receive—the one we emanate. Not the one that makes us visible to others—the one that makes us real to ourselves.

In an age of selfies and constructed image, this is a radical provocation: don't look for the light outside—look for it inside. And when you find it, let it out. It may not stop the flames of the world—but it will stop the flames inside you. And perhaps, in the end, it is the same thing.

QUESTIONS FOR CONTEMPORARY REFLECTION

- What is the truth that—if I said it with all my heart—could "stop the flames" in my life? In my relationships, in my work, in my interiority?

- I can still tell the truth—really, without filters, without fear? Or have I become accustomed to lying, to keeping silent, to sweetening?

- In the face of the crises of our time—climatic, social, existential—what does it mean to me to "tell the truth"? What truth could I testify?

- Do I still believe that the word has power? Or have I become skeptical, cynical, resigned to the impotence of language?

- Who are the "vulnerable powerful" in my life—those who, even without apparent strength, speak truths that move? And I, do I know how to recognize and listen to them?

- What would it mean for me to become a witness—not a pundit, not an activist, but someone who simply says what he saw?

- Does the light I emit—come from within, or is it just a reflection of other people's lights? Do I know how to cultivate my inner truth, or do I live on borrowings and imitations?

- In my solitudes—those that life imposes on me—can I find the strength to tell the truth, or do I let myself be overwhelmed by silence and fear?

CONCLUSION

The image of Scene 8 is the highest moment of the entire sequence—the instant when truth, long guarded in the silence of the heart, becomes word and transforms the world.

The baby quail—vulnerable, alone, seemingly helpless—opens its beak and tells the truth. And the flames— which until a moment before were about to devour him—stop, recognize, recede.

It is not a miracle in the sense of violating natural laws. It is a miracle in the deepest sense: the revelation that nature itself—fire, air, earth—is attuned to moral truth. That the universe is not indifferent to good. That the true word has cosmic weight.

For us who watch—who live in an age of real and metaphorical fires—this image is both promise and challenge.

Promise: that truth exists, and that it has power.

Challenge: that it is up to us—each of us—to find our truth and have the courage to speak it.

The little one had no wings to fly, nor legs to escape. He had only his truth. And that was enough.

Maybe—maybe—it will be enough for us too.

The words have been spoken. The flames stop. The light expands. The miracle happens.

The next scene: the completion. The eon that begins. Memory that becomes eternal.

But this scene—this bright scene—is the beating heart of it all.

Because without the spoken word, the truth remains silent.

And mute truth—however pure—does not stop the flames.

SCENE 9

The Aeon

Outside. The same clearing, the present.

The Buddha has finished speaking. The confreres are silent. Night has fallen, but the earth around them is still warm—where there was ash—and cool where they sit.

BUDDHA:

So, brethren, it is not my present power. It is the efficacy of an Act of Truth performed by me when I was a baby quail, in this very place. And for this reason, at this point, for the whole aeon, the fire will not burn.

ĀNANDA:

Master... that small... It was you.

BUDDDA:

Yes, Ānanda. My parents then are my parents today. And I--I was that quail king.

The Buddha looks at the circle of untouched earth around them.

BUDDHA:

The moral sovereignty of the individual—the one that does not ask for

help from gods, but evokes its own intrinsic purity—is the highest point to which a being can reach. You don't need to fly. You don't need to walk. Only one thing is needed.

Silence.

The truth.

"So, brethren, it is not my present power. It is the efficacy of an Act of Truth performed by me when I was a baby quail, in this very place. And for this reason, at this point, for the whole aeon, the fire will not burn."

The Buddha has finished speaking. The circle of monks sits in silence. The stars are shining. Green shoots sprout from the ashes. The story is over. The story continues.

Video post blogger

https://giusegugliottaapocalisse.blogspot.com/2026/02/35-vattaka-jataka-lattestazione-di.html

https://giusegugliottaapocalisse.blogspot.com/2026/02/35-vattaka-jataka-act-of-truth-that.html

IMAGE ANALYSIS: SCENE 9 - THE EON

Visual composition:

The image is a circle that closes—a return to the beginning that is also a fulfillment, a memory that becomes presence, a past that becomes eternal. It's the largest scene since the intimacy of Scene 8, as if the camera has moved away to show the full picture—the sense of everything that happened.

The composition is circular, almost a mandala. In the center, the Buddha sits in the same position as in Scene 3—legs crossed, hands in his lap, back straight—but now his face is different. He is no longer the teacher impassive in the face of the miracle, nor the narrator who is about to reveal the past. He is the witness who has just finished speaking, and now he is silent, letting his words continue to vibrate in the night air.

Around him, in concentric circles, are the monks—the same as in Scene 3, but transformed by listening. Their postures are more relaxed, their faces more serene. Some have their eyes closed, not for meditation but to absorb more deeply what they have heard. Others look at the Buddha with expressions of gratitude and wonder—no longer the wonder of the miracle just seen, but the deeper wonder of understanding that comes after.

Beyond the circle of monks, the forest—what remains of the forest. The fire has gone out, but its traces are everywhere: trees reduced to black skeletons, earth covered with ashes, a silence that was not there before. Yet, right on the edge of the circle—where the flames have stopped—something new is being born. Small green shoots sprout from the ashes, shy but stubborn. Life begins again.

The sky is night, but it is no longer the threatening sky of the previous scenes. It's a starry sky—thousands of stars shine with a clarity that only fire-purified air can allow. The Milky Way flows through the sky like a river of light, and in the midst of it, a brighter star—perhaps Venus, perhaps Jupiter—shines with particular intensity directly above the Buddha.

Light in the image is complex:

- From below, a residual glow of dying embers, which colors the base of the burned trees soft red.

- From above, the light of the stars, cold and pure, which envelops the scene in a silver blessing. - From the center, from the Buddha, a subtle golden light—no longer the explosion of Scene 3, but a calm, flame-like glow that has consumed all the fuel and now burns with its own light, needless to feed.

The details are carefully distributed:

- In the circle of monks, faces already seen can be recognized: Ānanda, the faithful attendant, is seated closer to the Buddha, his hands joined, his face streaked with silent tears—not of sorrow, but of gratitude.

- Some younger monks look towards the burned forest, as if to memorize the boundary between destruction and salvation.

- One of them holds a feather—perhaps found in the ashes—and looks at it reverently.

- In the distance, barely noticeable, a nocturnal bird—an owl or an owl—is perched on a skeletal branch, eyes wide open on the scene.

- On the ground, right on the border between ash and grass, a small white flower has bloomed—perhaps a wild lily—witness to life that does not give up.

Time is suspended. It is no longer the time for action, nor for words. It is the time of remembrance—of what remains after all is said and done. The monks do not wait for anything: they simply are, in this space that the miracle has made sacred forever.

The atmosphere is one of absolute peace—a peace that is not naïve forgetfulness of pain, but the peace of one who has gone through the fire and come out of it with a deeper understanding. One breathes in the air something like what mystics call "the eternal silence of infinite spaces"—but it is not an empty silence: it is filled with the presence of all that has been, all that is, all that will be.

SYMBOLIC ANALYSIS

The Circle That Closes: The Perfection of Return

The image returns to the circular composition of Scene 3, but with one key difference: there, the circle was defensive—it protected against fire. Here he is contemplative—he welcomes revelation.

The circle is the symbol of eternal return, of perfection that is accomplished. The narrative is back to square one—but nothing is the same as before. The Buddha is the same, the monks are the same, the place is the same—yet everything is transformed by the story that has been told.

In universal symbology, the circle represents:

- The Totality: Nothing is excluded—neither fire, nor ashes, nor buds, nor stars. Everything is contained in this sacred space.

- Infinity: The circle has no beginning and no end—like the truth that the Buddha revealed, which does not begin with his narrative or end with it.

- Protection: What is within the circle is saved—but now salvation is no longer from physical fire, but from oblivion. The story of the quail will be remembered forever.

The Silent Buddha: From Word to Silence The Buddha spoke—he told the story of the quail, he revealed the meaning of the miracle, he showed the link between past and present. Now he is silent. And his silence is more eloquent than any words.

In the Buddhist tradition, the silence of the Awakened One is not absence but fullness—the point at which words can no longer go, where truth must be grasped directly, without mediation. The monks now have to take home what they have heard, meditate on it, make it their own.

The Buddha's silence is also the silence of testimony: he said what he had to say, and now he lets others bear the burden of truth.

The Transfigured Monks: The Community That Understood

The monks are no longer the same as in Scene 3. There they were protected by the miracle; here they are transformed by understanding. Their faces tell different stories of this same event:

- Ānanda weeps—not of sorrow, but of gratitude and perhaps regret: he has heard the story, but he knows that he is not yet fully awakened. His tears are the sign of an open heart that still struggles.

- Young monks look at the burned forest—they're learning to integrate destruction into their worldview. The fire has been stopped, but its traces remain—as do the traces of everything we have passed through.

- The monk with the feather—he found a sign, a relic, something he touches with his hand to remember what he heard with his ears. The feather is the bridge between history and his life.

The community is no longer just a group of individuals sitting together—it has become a living tradition, the vehicle through which the history of the quail will travel through the ages.

The Burned Forest: Destruction That Becomes Memory

The burned forest is no longer just destruction—it is memory. Skeletal trees are like natural monuments that remind us of what happened. Ash is the soil on which new plants will grow.

In the symbolism of fire, destruction is always also preparation for rebirth. Forest fires, as devastating as they are, make the soil more fertile for new generations of plants. The forest that we see dying today will be, in a few years, more luxuriant than before.

This is also a metaphor for the spiritual life: the crises, the trials, the "fires" we go through—however painful—leave a more fertile ground for inner growth. What burns is never just loss—it's also preparation.

The Green Shoots: Life That Is Reborn

Those small shoots sprouting from the ashes are perhaps the most hopeful element of the image. They say:

- Life is stronger than death: Fire has destroyed, but it has not won. From its very passage new life is born.

- The Time of Rebirth: The aeon that begins will not only be one of memory—it will also be newly created. The miracle didn't just stop the fire—it made a fresh start possible.

- Concrete hope: It is not an abstract hope—they are real, visible, tangible shoots. Hope has roots.

The Stars: The Eternal Who Watches

The starry sky is the presence of the eternal in the night of time. The stars—so far, so ancient—have seen everything: fire, miracle, flight,

speech. And now they look at the monks sitting in a circle, silent witnesses of an event that, however small on the cosmic scale, is infinitely significant.

In Indian culture, the stars are often associated with rishis—the ancient seers who passed on sacred knowledge through the millennia. This starry sky says: you are not alone. Others have seen, others have testified, others have transmitted. Now it's your turn.

The Brightest Star: The Distinguishing Sign

That brighter star—above the Buddha—is a special sign of blessing. Perhaps it is the same star that guided the Magi in another tradition, perhaps it is a symbol of the presence of the divine that recognizes and approves.

In the Buddhist context, it could be the morning star—the one that rises before dawn, announcing the light to come. Thus the story of the quail announces the light of truth that will illuminate the centuries to come.

The Feather: The Relic That Unites the Times

The monk holding a feather in his hand—perhaps dropped by the child during the Act of Truth—is the image of tradition as material transmission. Not only words, but also objects—tangible signs—can carry memory through time.

In religions around the world, relics have always played a central role: fragments of a saint's body, objects that belonged to a master, pieces of the cross—things that can be touched, that connect the present to the sacred past.

The monk's feather is the first relic of this tradition—the first object that will allow future devotees to feel a connection to the original event.

The White Flower: Purity Reappears

That small white flower on the border between ash and grass—like a lily—is the image of purity emerging from destruction. It was not planted by anyone—it was born on its own, as a gift from the regenerating earth.

White is the color of purity, of innocence, of new beginnings. After fire, after death, after ashes—purity returns. No longer the

unconscious innocence of the little one in the nest, but an innocence crossed—one that has known evil and overcome it.

THE MEANING IN THE OVERALL NARRATIVE

This scene is the fulfillment of the whole journey—the point at which the story closes and opens at the same time.

The structure of the entire sequence:

- Scene 1-4: The present—the miracle of the Buddha, Ānanda's request, the beginning of revelation.

- Scene 5-8: The Past—the story of the quail, from birth to the Act of Truth.

- Scene 9: The return to the present—but a present transformed by knowledge of the past.

Scene 9 is the moment when the two times—past and present—merge into one eternal reality. The Buddha who now sits in this circle of monks is the same quail that thousands of years ago stopped the flames. Continuity is established not only by the narrative, but by the very existence of the Awakened One.

The theological function:

This scene establishes that truth is not just a past event—it is a continuous presence. The miracle of the quail didn't end millennia ago—it continues to act through the Buddha, through the monks, through everyone who will hear this story.

The place itself—that clearing—has become sacred forever. Fire will not burn you for the whole aeon. The truth has left a permanent mark on the physical world.

The transition from history to teaching:

What the monks received isn't just a beautiful story—it's a teaching on how to live. The quail taught that the moral sovereignty of the individual is the highest point to which a being can reach. Monks now know that the truth they seek is not outside—it is inside, in their own purity.

RELATIONSHIP WITH CONTEMPORARY CULTURE

The Need for Stories That Shut the Circle

We live in an age of fragmentation—stories that begin and don't end, interrupted narratives, partial experiences. Social media offers us fragments of other people's lives, but rarely a sense of accomplishment. TV series multiply in endless seasons, always postponing the conclusion.

The image of Scene 9—with its perfect circle, its transformed return to the beginning, its sense of accomplishment—speaks to this hunger for completeness. It tells us that stories can end well—not in the banal sense of "happy endings," but in the deep sense that they find their place in a larger order.

In an age that has lost the sense of totality, this image is a reminder of the possibility of a complete meaning.

Memory as the Foundation of the Future

The monks who listen, who cry, who guard feathers—are the image of a culture that knows that the future is built on memory. Not on nostalgia—but on living memory, which transforms the listener and enables them to act differently.

Our contemporary culture is obsessed with the future—innovation, progress, novelty—but often forgets that without roots in the past, the future is only drift. Youth climate movements—which also look to the future— feed on the memory of those who fought for justice before them.

The image asks us: what are we guarding? What stories are we broadcasting? What "feathers" will we pass on to future generations?

The Community as a Place of Transmission

Monks sitting in a circle are not isolated individuals—they are a community. It is the community that receives history, preserves it, transmits it. No one can carry the weight of tradition alone.

In our individualistic culture, we often think that spiritual quest is a

private affair—me and God, me and truth, me and my path. The image reminds us that truth is received and transmitted together. That there is a need for a community—someone who listens, who cries, who cherishes, who tells in turn.

Rebirth from Ashes: An Ecological Message

The green shoots sprouting from the ashes are a message of ecological hope—but not naïve hope. The forest is burned, yes. But from its destruction new life is born. Nature has a capacity for regeneration that we must learn to respect and encourage.

For the contemporary ecological movement, this image says: all is not lost. Yes, we burned a lot—maybe too much. But if we stop feeding the fire, if we leave room for nature, life can start again. The shoots are there— small, shy, but real.

The Starry Night: Beyond the Anthropocene

The starry sky—with its thousands of lights—resizes our perspective. The story of the quail, as important as it is, is only an episode in the immensity of the cosmos. The monks sitting in a circle are just a small dot on the surface of the planet.

This awareness—that we are small, that our time is short—should not depress, but liberate. To free yourself from the anxiety of having to do everything, of having to control everything. Liberating for listening, for gratitude, for the transmission of what we have received.

In an age that always wants us to be protagonists, always at the center, always important—the image invites us to look at the stars and remember our place. Not to humiliate us, but to contextualize us.

The Feather and the Relic in the Digital Age

We live in the age of infinite technical reproducibility. We can copy, save, share anything in an instant. And yet, perhaps because of this, we feel the need for real objects—things that can be touched, that have a history, that have been close to something sacred.

The monk with the feather is the archetype of this search for authenticity. In a world of copies, we look for the original. In a world of bits, we look for matter. The feather—fragile, light, destined to wear out—is more valuable than any file because it is real.

For us contemporaries, the invitation is to seek what is authentic—not

in the object itself, but in what it represents: a real connection to something greater.

Silence after the Word

After Scene 8—explosive, bright, full of words and miracles—comes the silence of Scene 9. It is the silence necessary after every revelation, the time when words must settle in hearts.

Our culture cannot stand silence. We fill it right away—with other words, other sounds, other images. Let's not give time for the truth to take root.

The image invites us to rediscover the value of silence—after listening, after understanding, after revelation. Silence is not empty—it is the space where truth becomes ours.

The Aeon That Begins: The Responsibility of Memory

The image tells us that the miracle of the quail will last for the whole aeon. But this duration is not automatic—it depends on transmission, on memory, on community. If the monks hadn't listened, if Ānanda hadn't asked, if the Buddha hadn't told—the miracle would have been forgotten.

We are the heirs of this chain of transmission. The story of the quail has come down to us—through millennia, through cultures, through languages—because someone, in every generation, has chosen to listen and tell.

Now it's our turn. The aeon that begins is our time. The question is: will we be able to carry on this memory? We will, in turn, be able to tell the story of the quail—to whom will it come after us?

QUESTIONS FOR CONTEMPORARY REFLECTION

- What are the stories that have shaped me—the ones I have received and now need to pass on? Do I keep them? Shall I tell you?

- In my life, is there a "circle" that is closing? A path that is finding its fulfillment, a story that is revealing its meaning?

- Do I know how to stay silent after revelation—or do I need to fill it immediately with new words, new experiences, new noises?

- What are the "green shoots" in my life—the signs that, despite the destruction, something new is being born?

- Who are my "monks"—the community with whom I share the path, with whom I can sit in a circle listening to the stories that matter?

- What "feathers" do I keep—objects, symbols, memories that connect me to something bigger and help me remember who I am?

- In an age of fragmentation, how can I help weave narratives that close the loop—that give meaning and fulfillment?

- What would it mean for me to live as if the "aeon" began today—as if the story I just heard were the beginning of a new time?

CONCLUSION

The image of Scene 9 is the seal on the entire narrative—the point at which all that has been said and shown finds its place in a greater, eternal order.

The Buddha sits in silence, surrounded by monks. The burned forest is behind them, but the green shoots are already sprouting. The stars shine above them, silent witnesses of an event that—even though it is so far away in time—continues to live in the memory of those who tell it.

The baby quail—vulnerable, alone, seemingly helpless—stopped the flames with an Act of Truth. And that gesture—that word—that truth—continues to live millennia later, in the heart of the listener.

We who have followed this story through nine scenes—we who have seen the nest, the escape, the loneliness, the miracle—are now like the monks in this circle. We listened. We have seen. We understood.

Now it's our turn.

It is up to us to bring this memory into our time. It's up to us to find our truth—the truth that can stop the flames in our lives, in our communities, in our world. It is up to us to become, in turn, witnesses.

The Aeon begins now.

And the story of the quail—this small, immense story—lives on in us.

Epilogue

The Song of the Quail: Echoes of Truth Through the Aeon

THE JOURNEY MADE

We have reached the end of a long journey.

We followed the Buddha through the villages of Magadha, with smoke on the horizon and the procession of monks behind us. We witnessed the miracle of the stopped fire—sixteen lengths of untouched land in an ocean of flame. We listened to Ānanda say the question that opens time: "Master, the past is hidden from us. Reveal it to us."

And the Buddha spoke.

He took us to a remote time, to the same place, when he was not the Awakened One but a baby quail—just out of its shell, with wings that did not fly and legs that did not walk. We have seen the nest among the grasses, the love of parents, the peace that precedes the storm.

Then the fire came.

We saw the escape, the abandonment, the perfect loneliness—the little

one left alone while the world burned around him. We saw his eyes change, fear became awareness, awareness became decision.

And we heard the words—the Act of Truth—that stopped the flames:

"With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie. Therefore I beseech you, fearful Lord of Fire, turn back!"

The flames stopped. The fire has receded. His life was saved.

And now—on this starry night, with the monks sitting in a circle, with the shoots sprouting from the ashes— we are here to reap what has been sown.

THE MEANING OF A TRIP

The Vaṭṭaka-Jātaka is not just an ancient story. It is an archetype—a pattern of meaning that spans the ages and speaks to each age with the same urgency.

What have we learned?

That the moral sovereignty of the individual is the highest point to which a being can reach. Not physical strength, not social power, not the accumulation of merit—but the ability to evoke one's inherent purity in times of extreme need.

The little one had nothing. No wings to fly, no legs to escape, no parents to protect it. He had only one thing: the truth of what he was. A little one who had been loved. A little one who had not yet betrayed that love. A little one who—in his innocence—could say, "I am real."

And that truth was enough.

What did we discover?

That salvation does not come from outside. Not from the gods—the little one does not call upon them. Not from the parents—they fled. Not from the community—it's dispersed. It comes from within—from the depth of who we really are, when all the masks fall off and only the essentials remain.

The Buddha, in telling this story, tells the monks—and he tells us—that the truth they seek is not far away. It is not hidden in sacred texts or secret practices. It is already in them, as it was already in the small

—just covered, forgotten, clouded by fears and desires.

What did we understand?

That life is crossed by fire. Sooner or later, we all find ourselves in the nest with flames around us. We all experience abandonment—the feeling that those we depended on have left us alone. We all know the paralyzing fear and the temptation to give up.

But the story of the quail says that—even then—we have a resource. The last resort. The deepest. The truth of who we are.

THE STRUCTURE OF THE CROSSING

The Jātaka offers us a pattern of crossing—a path that every human being can recognize and retrace:

INNOCENCE (Scene 5)

The nest, the love received, the protection. It is the time in which we are cared for, nourished, loved without merit. We don't have to do anything—only receive. It is the basis of all that is to come: the memory of having been loved will become, in the moment of trial, the foundation of the Act of Truth.

THE CRISIS (Scene 6)

Fire, escape, abandonment. The moment when protection fails, certainties collapse, we find ourselves alone. It's not a punishment—it's the condition of growth. No one becomes an adult without going through the fire.

THE DECISION (Scene 7)

The perfect solitude, the look that sees inside, the inner choice. The moment when—not being able to change circumstances—we decide how to be in them. The decision is invisible, but everything depends on it.

THE ACT (Scene 8)

The word, the truth, the miracle. What was inside becomes outside. The truth kept in the heart becomes an event and transforms reality. Not because the word is magic—but because reality responds to the truth.

MEMORY (Scene 9)

The circle, the silence, the transmission. What happened becomes history, teaching, legacy. It's not enough for the miracle to happen—it has to be told, guarded, transmitted. Only in this way can it live through the centuries.

THE ACT OF TRUTH: A DEFINITION

What, exactly, is a Saccakiriyā—an Act of Truth?

It's not a prayer—you don't ask anyone for anything.

It's not a spell—there are no secret formulas.

It's not a merit—you can't count the good deeds of the past.

It is the evocation of a present truth—of something that is true of us at this moment, and that can be attested to with all being.

The little boy attests to his truth: he has no wings to fly, he has no legs to walk, he has been abandoned. But it is precisely this truth—the truth of his vulnerability, his dependence, his innocence—that becomes the basis of the miracle.

The Act of Truth works because:

- It's true: It's not based on illusions or self-deceptions, but on reality as it is.

- It's total: It's not a half-truth, a partial admission, a saying without feeling. It's the whole little one talking.

- He is disinterested: The child does not ask for anything for himself—he only asks for the truth to be recognized. And in that recognition, salvation comes.

In the Buddhist tradition, the Act of Truth is considered one of the highest powers—not because it empowers the one who performs it, but because it aligns the one who performs it with the ultimate order of things. When we are true, we are no longer in conflict with reality—and reality, recognizing us, ceases to be the enemy.

THE SILENCE OF THE DIVINE

A theologically crucial note: in the whole of Jātaka, no god intervenes. There is no Brahmā who hears prayers, there is no Indra who comes down to help, there is no fire deity who is appeased with offerings.

The little one is alone with his truth—and that's enough.

This is the radicality of Buddhism: salvation comes not from a relationship with the Other, but from the realization of the Self—not of the egoic self, but of the true self, of the self that participates in universal truth.

There is no need for mediators. There is no need for priests. There is no need for sacrifices. There is only need for truth—a truth so pure, so total, so incarnate, that reality itself cannot help responding.

In an age like ours—which has seen the decline of institutional religions and the crisis of traditional faith— this is a fascinating proposition. He doesn't say, "Seek God." He says, "Seek your truth." It does not promise that a god will save you. He promises that the truth —if you find it and live it—has power.

THE QUAIL AND THE BUDDHA: THE CONTINUITY OF BEING

The Buddha, in telling this story, reveals the continuity of his existence through the millennia. He's not a god who came down from heaven—he was a baby quail, vulnerable and abandoned, just like all beings.

This continuity is important because:

- Ground compassion: The Buddha knows what it means to suffer, to be afraid, to be alone. Not because he read it in books—but because he lived it.

- Show the way: If a baby quail could perform an Act of Truth, then we can too. Enlightenment is not the privilege of the few—it is the possibility of all.

- Connect the times: The past is not dead—it lives in the present. The quail that stopped the flames still lives in the Buddha speaking to the monks. And through the Buddha, it lives in us who listen.

HERE'S IT IN CONTEMPORARY CULTURE

What does this story say to our time?

He says that vulnerability is not weakness. In a world that celebrates strength, power, and invincibility, the baby quail reminds us that true strength lies in recognizing one's own weakness—and in finding in it a truth deeper than any external power.

He says that solitude is not empty. In an age of obsessive connection, where loneliness is seen as a failure to be filled immediately with noise and relationship, the little one remembers that loneliness is the space where the truth can be heard.

He says that the word has power. In a time of endless chatter, of opinions that accumulate weightlessly, of words used to hide rather than to reveal—the word of the little one reminds us that telling the truth, with all of oneself, can change the course of events.

He says that the truth exists. In an age of post-truth and relativism, where every statement seems to have the same value as any other, the story of the quail affirms that there is a truth—non-abstract, non-negotiable—that can be lived and attested to.

He says that salvation is possible. Not beyond death, not in another world—here, now, in this nest, in this fire, in this life. The quail wasn't taken away to heaven—it stayed in its nest, and the fire stopped. Salvation is life itself, reconciled with itself.

THE AEON THAT BEGINS

The Jātaka closes with a promise: at that point, for the whole Aeon, the fire will not burn.

An Aeon (kappa) is, in Buddhist cosmology, an immensely long period of time—millions and millions of years. The place where the quail performed the Act of Truth has become sacred forever.

This promise has many meanings:

- Literal: In the place of the story, really, the fire will no longer burn. The truth has left a physical mark on the world.

- Symbolic: Anyone who encounters this story and makes it their own —anyone who "sits" in that circle—will be protected from the fire of suffering, of illusion, of fear.

- Eternal: Truth is not subject to time. What is true today was true then, and will always be true. The quail Act of Truth is not a past event—it is an ever-present possibility.

The aeon that begins is not just cosmic time—it is our time. Every time we hear this story, the aeon begins anew. Every time we find the courage to speak our truth, the miracle is renewed.

THE FINAL INVITATION

What does this story ask for, in the end?

It doesn't ask you to believe in something—it asks you to be something. It doesn't ask to follow a teacher— it asks to find the teacher within oneself. It doesn't ask for repeating formulas—it asks for finding one's own formula, one's own truth, one's own word that stops the flames.

The baby quail had no spiritual practice behind him. He had not meditated for years, had not studied sacred texts, had not made vows. He had only one thing: the awareness of his own truth.

And that was enough.

For us—who live in times of fire—the invitation is the same: to find our truth. The one that does not depend on circumstances. The one that remains when everything else has been taken away. The one that we can attest to with our whole being, even—especially—in times of extreme need.

You don't need to be holy. You don't need to be perfect. You need to be true.

And the truth—our small, fragile, vulnerable truth—can stop the flames.

Maybe not the flames of the world. But the flames inside us. And sometimes—as with the child—the two things coincide.

THE SONG THAT CONTINUES

The story of the Vaṭṭaka-Jātaka has been told for two thousand five hundred years. From mouth to ear, from master to disciple, from generation to generation. It has survived empires and invasions, translations and reinterpretations, oblivion and rediscovery.

It has come down to us.

Now it is up to us to carry it forward.

Not just as a story—but as lived truth. Not just as a reminder of the past—but as a promise for the future.

The quail continues to sing—in those who find the courage to tell the truth, in those who stay in the nest while everything burns, in those who discover that the last resort is also the first.

His singing is silent. No one hears it, except those who have ears to hear. But that silence is louder than any roar.

"With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie."

These words were spoken once, millennia ago, in a burning forest. But they continue to vibrate in the air— like the light of dead stars that continues to travel through the universe.

Every time someone, in their time of need, finds their truth and says it —the quail speaks again.

Every time someone, in front of the fire, does not flee but remains— the miracle is renewed.

Every time someone broadcasts this story—the aeon continues.

A SECULAR PRAYER

If this story has taught us anything, it is that we do not need to pray to distant gods. We can—we must—pray our own truth.

So here is a prayer—not to someone, but to something within us. A secular prayer for those who have heard this story and want to make it part of their lives:

That I may recognize my truth—

the one that does not change with circumstances,

the one that remains when everything else is taken away,

what I really am,

hidden under fears and masks.

May I find the courage to say it—

not with words, but with all of myself,

not to brag, but to be true,

not when it's easy, but when it's necessary.

May I sit in my nest—

even when the fire is near,

even when others flee,

even when I'm alone.

May I find that my vulnerability

it is not weakness but transparency,

it is not failure but foundation,

it is not the end but the beginning.

And that—in times of extreme need—

When there will be no more wings to fly

nor paws to walk

nor parents to protect me—

I can remember the quail.

And tell my truth.

And stop my flames.

THE LAST SCENE

Let us return to the image of Scene 9—the last one we contemplated.

The Buddha sits in silence. The monks are in a circle. The stars are shining. Green shoots sprout from the ashes.

This isn't just the end of the story—it's also the beginning.

Because we—who have heard, who have seen, who have understood—are now those monks. Sitting in a circle. Enveloped in silence. With the history of the quail in his heart.

The ashes around us are our lives—the destruction we have gone through, the losses we have suffered, the fires that have threatened us.

The green shoots are our hopes—what nevertheless continues to be born, to grow, to live.

The stars are the witnesses—all those who have heard this story before us and passed it on, until they reached us.

The Buddha—the Awakened One—is the possibility that we too can awaken. Not by becoming someone else, but by becoming fully ourselves.

And the quail—that small, fragile, immense quail—is our deepest heart. The one who knows the truth. The one that can stop the flames.

The aeon begins now.

The story has been told.

It's up to us to live it.

"With wings that do not fly, with legs that do not yet walk, abandoned by my parents, here I lie." *

These words were spoken millennia ago.

But if you listen carefully—in this moment, in this silence—you can still hear them.

They are your words.

Your truth.

Your Act.

Your flames to stop.

Your eon to start.

This is how the Master recounted, during a pilgrimage of alms through Magadha, about the extinguishing of a fire in the forest.

And the confreres, listening, were full of joy.

And their joy—like the light of a quail—continues to shine through the centuries, until it reaches us.

May it also illuminate our path.

Sādhu. Sādhu. Sādhu.

Axis C – THE FALL INTO ADDICTION AND LIBERATION Growing value: from egoic affection to freedom.

From the Observatory to the Cage: When Wisdom Meets the Heart

You crossed the B-Axis with your gaze stretching, learning to see beyond the immediate, beyond the envy that consumes. You have climbed the observatory from which immanent justice is revealed:

every action bears its fruit, every short glance is already punishment, every long glance is already a reward.

But now you have to get off the observatory.

Because the wisdom you have acquired is not complete until it is confronted with what holds the heart captive. You can see far, you can understand the mechanism of cause and effect, and yet...

Yet there is a blind spot.

It is affection. It is tenderness. It is that need of the other that makes you feel whole only when the other is there. It is the fear of losing, of being betrayed, of being alone. It is the pride that exposes you as you believe you are showing yourself in your glory. It is the union that could save you, but that you do not know how to build because you are too caught up in your desire.

Axis C does not negate the wisdom of Axis B. He tests it in the crucible of relationships. Because you may have understood immanent justice, but when you love – or think you love – that understanding falters. The ego re-emerges, disguised as tenderness. The freedom you had glimpsed turns out to be a conquest yet to be accomplished, not in detachment, but in the true encounter with the other.

And so you enter the realm of affective dependencies and possible liberation. Where egoic affection holds prisoners and freedom is conquered through the awareness of what binds.

At level 7 you encounter love as slavery.

The elephant does not eat without the dog (Abhiṇha). Tenderness, of course. But dependence. The mighty elephant, which could do anything, is tied to that little being. His strength becomes weakness because he needs it. And the fish (Maccha), caught, trembling in the net, does not fear death – he fears that his wife will betray him. Jealousy is the shadow of attachment, the fear of losing what we believe to be ours.

Both live in a cage. Poetic, perhaps. But cage.

At level 8 the desire is exposed.

The peacock (Nacca) dances, opens the wheel, believes it shows itself in its magnificence. But it is vanity, and it is excess. While dancing to be admired, he loses his bride. The ostentation of joy, the exhibition of

the self, reveals the very defect that he thought he was hiding. Authentic joy does not need to show itself; Awareness tempers enthusiasm because it knows the limit.

At level 9 you discover that unity saves, discord kills.

Quails (Sammodamāna): together they lift the net. Divided, they fall one after the other. Concord is not a gift from heaven, it is not a lucky accident. It is an act of will. It is choosing to stay together when it would be easier to separate, it is building bonds when isolation would be more comfortable. It is the Sangha applied to the animal world, of course. But also to you: no one frees themselves. Liberation from dependence passes through the ability to build true, non-dependent unions.

And so, as you descend from Axis B to Axis C, you take your long look with you. But now you must learn to apply it not to the outside world, not to the justice you see happening to others, but to your own heart. To your relationships. To your bonds.

Because only by looking far within yourself – in your attachments, in your jealousies, in your vanities, in your inability to truly unite – will you be able to transform egoic affection into freedom.

7. Level 7 – Love as slavery (27. ABHIṆHA & 34. MACCHA):

- ABHIṆHA: The elephant does not eat without the dog. It is tenderness, but it is dependence.

- MACCHA: The fish, caught, fears that his wife will betray him. It's jealousy.

Both show worldly attachment as a cage, albeit poetic.

Video post blogger

https://giuseugliottaapocalisse.blogspot.com/2026/02/27-abhinha-34-maccha-lamore-come.html

https://giuseugliottaapocalisse.blogspot.com/2026/02/27-abhinha-34-maccha-love-as-slavery.html

https://youtu.be/Yro3N3RqgYU

https://youtu.be/OJMR_Pk6fZM

THE CAGE OF TENDERNESS

A Tale in Two Parts, Based on the Two Jātakas

PART ONE: 27. ABHIṆHA-JĀTAKA

The Elephant Who Didn't Want to Eat

"The elephant does not eat without the dog. It's tenderness, but it's dependence."

SCENE ONE: The Garden of Unlikely Friends

The royal stables of Benares were not built for creatures like him.

Yet every afternoon there lay there—a small, coarse-haired stray dog—crouched against the huge foreleg of the state elephant, a magnificent beast named Abhiṇha, who could crush a man's skull with a single random pressure of his foot but instead, at that very moment,

used that same foot to gently scratch the dog's belly.

The old mahout, Channa, was leaning against the stable jamb and watching them with the benevolent tolerance of someone who has seen too many oddities in life to question them.

"Strange creatures, you two," he murmured. "The king's war elephant, and a miserable dog that follows the garbage carts."

But he smiled as he said it.

Because the dog had arrived one monsoon evening, half drowned and shivering, looking for shelter from the storm. The guards had kicked him, but the elephant—which could have crushed him a hundred times—had instead lifted its trunk and pulled the trembling little creature to it, sheltering it under its own immense body.

Since that night, they had been inseparable.

IMAGE DESCRIPTION

The image is presented as an intimate close-up scene inside a royal stable in ancient India. The composition is deliberately asymmetrical, with the two protagonists—the elephant and the dog—occupying the emotional center of the scene, while the old mahout is strategically positioned at the edges, almost like a silent observer who knows he is witnessing something sacred and fragile.

The elephant lies on its side in a thick layer of fresh hay, its immense size filling much of the visual space. His body is relaxed, the pose of someone who has completely abandoned himself to rest—which is remarkable for a war animal, always alert by instinct. His wrinkled skin, marked by the years and perhaps by battles, contrasts with the softness of the hay on which he rests.

Nestled against his body, perfectly wedged into the curve of his bent paw, sleeps a small dog with matted fur. Its size is tiny in comparison —a pebble next to a mountain—but its location suggests not fear, but the total abandonment of those who feel safe. His side rises and falls in a deep, peaceful breath.

The most poignant element is the elephant's trunk, which gently rests across the dog's back like a living blanket. It doesn't crush, it doesn't oppress—it simply covers, protects, contains. It is a gesture of tenderness so precise, so intentional, that it seems almost human.

Light and Atmosphere

A ray of sunlight penetrates through a window at the top, creating a beam of golden light that illuminates both creatures as if they were on a sacred stage. Dust particles dance in that beam of light, visible only because the light reveals them—small suspended universes, silent witnesses of a moment that needs no words.

The light is not uniform; He wraps the elephant and the dog in a warm golden embrace, leaving the rest of the stable in semi-darkness. It's as if the universe itself wants to emphasize: look here, this is what matters.

The colors are warm, earthy—ochre, amber, deep browns—with that golden glow that transforms hay into precious straw and elephant skin into antique leather illuminated from within.

The Mahout's Gaze

In the background, barely visible through the entrance to the stable, the old mahout is standing, leaning against a wooden pillar. His face is marked by the years, but his eyes—as far as you can guess from a distance—are fixed on the scene with a smile that is not simple contentment. It is the smile of one who knows that this tenderness is also a chain, of one who has seen enough of life to understand that every love carries with it the seed of its own imprisonment.

He does not intervene, he does not speak. Just observe. Keeper of a

secret that not even the protagonists know yet.

SYMBOLIC COMMENTARY

The Contrast of Scales: Power and Vulnerability

The image plays powerfully on dimensional contrast. The elephant—a symbol of royal strength, military might, unwavering stability—is reduced, in this scene, to a bed and covered for a stray dog. Its strength is not denied, but re-directed: it does not serve to crush enemies, but to protect the most vulnerable creature.

This contrast says something profound about love: true love does not seek objects at its height, it does not crave what completes or challenges it. True love—that of the elephant for the dog—is addressed to what is smallest, most fragile, most needy. It is love that descends, not rises.

And in this descent, the elephant reveals its true greatness. It is not big because it can kill; It is great because it can protect without crushing.

The trunk as a symbolic gesture

The trunk that covers the dog is the symbolic center of the image. In Indian culture, the elephant's trunk is often associated with the concept of prana—the life energy that connects all things. Here, that channel of life also becomes a channel of love.

But there is more: the trunk is also a bond. It covers, of course, but by covering it holds. The dog is safe under that trunk, but it is also a prisoner of that protection. Without the elephant, the dog is just a stray exposed to danger. With the elephant, the dog is safe—but also dependent.

It is a love that contains. The question that the image whispers—without ever shouting it—is: what happens when that container is removed?

Sleep as Total Trust

Both animals are sleeping. Sleep, in universal symbolism, is the state of maximum vulnerability. While you sleep, you don't control

anything, you don't protect anything, you don't defend anything.

That the elephant, an ever-vigilant war animal, sleeps so deeply next to the dog, says that the dog is not just a companion: it is a space of safety. The dog makes it possible for the elephant to rest.

And the dog, a stray accustomed to sleeping with one eye open, sleeps curled up against the elephant with the abandonment of a puppy. He knows he is safe as perhaps he has never been.

Symbolically, they are saying: one is the peace of the other.

The Mahout: The Consciousness That Observes

The presence of the mahout on the margins is crucial. He represents what in Hinduism and Buddhism we would call the sakṣin—the silent witness, that part of consciousness that observes without judging, that sees the truth of things without intervening.

The mahout knows. He knows that this love is pure. He also knows that it is dangerous. He knows that separation—inevitable, sooner or later—will destroy the elephant. And he knows that he cannot do anything to prevent it, because love is not prevented, it is lived and suffered.

His expression—that smile mixed with tenderness and melancholy—is the face of wisdom that contemplates innocence. It is as if he were saying: Enjoy it, now. Pain will come soon, but this moment exists, and it's true.

The Light: Revelation and Transience

The beam of light that illuminates the scene is not eternal. In an hour, he will be somewhere else. The light in the barn is always moving, following the course of the sun. The image captures a moment of perfect lighting—but that light is, by its nature, fleeting.

Symbolically, the light says: what you see is sacred, but it is also temporary. The beauty of this bond is not diminished by its impermanence; on the contrary, it is precisely its transitory nature that makes it so valuable.

The Contrast with the Title of the Jātaka

The original title—Abhiṇha-Jātaka, "The Elephant Who Didn't Want to Eat"—introduces an element that the image deliberately hides. In this

scene, the elephant eats (we don't see the food, but its health is evident). The crisis is yet to come.

The image therefore lives in a narrative tension: it is the calm before the storm, the fullness before the lack. Those who know history watch this scene with a lump in their throat, knowing what will happen. Those who do not know her, see only tenderness. Both readings are valid—and that's the power of the image.

BRIDGE TO CONTEMPORARY SENSIBILITY

Love as Emotional Dependence

In contemporary psychology, we would speak of codependency or anxious attachment. The elephant, in modern terms, has developed such a deep bond with the dog that its own psychic—and then physical— survival depends on the presence of the other.

How many of us have lived in relationships in which the other became so central that his absence made everything meaningless? How many have stopped "eating"—metaphorically—because their loved one was no longer there?

The image of the sleeping dog protected by the elephant is moving precisely because it speaks of that universal human need: to be safe, to be protected, to be so loved that someone covers us while we sleep. But the image also contains the shadow of that need: when love becomes the only safe place, we become prisoners of the very thing that saves us.

Tenderness in Contemporary Relationships

In the age of liquid relationships (Zygmunt Bauman), superficial connections and endless scrolling between dating profiles, this image speaks of something profoundly against the tide: slowness, trust, real physical contact, shared time without purpose.

The elephant and the dog are not "doing" anything. They don't exchange messages, they don't plan the weekend, they don't negotiate expectations. They are simply together. Their love is in presence, not in activity.

In a world that measures relationships in terms of productivity—"what do you give me?", "what do we build together?" —this image reaffirms the value of being, of resting together, of sharing space without the need to fill it.

The Paradox of Protection

In contemporary relationships, we often seek protection—economic, emotional, social—but that same protection can become a prison. How many people remain in unsatisfactory relationships because "at least they are safe"? How many give up their freedom in exchange for certainty?

The image begs the question: is the elephant's protection a gift or a chain? The answer, of course, is both. And it is precisely this ambivalence that makes human love so complex.

The Theme of Interdependence

Contemporary philosophy, particularly feminist thought and deep ecology, has re-evaluated the concept of interdependence. We are not autonomous beings who choose to connect; We are connected beings who discover their autonomy as a subtle illusion.

The elephant and the dog show this truth in poetic form: one does not live without the other. Their interdependence is not pathological—it is their nature. The elephant is made to have that dog next to him; The dog is made to sleep against that elephant.

The question is not how to become independent, but how to honor our interdependence without being crushed by it. How to love deeply knowing that separation will hurt, and love anyway.

Masculine tenderness

There is also a gender element in this image, if we want to read it. The elephant—male, powerful, warrior— is depicted in an act of extreme tenderness. Its strength is put at the service of care, not domination.

In an era that redefines masculinity, that seeks to free men from the cage of emotional harshness, this image offers a powerful archetype: the male who gently protects, the strength that becomes a bed, the power that becomes rest.

The Dog as a Symbol of the Soul

In the Hindu and Buddhist tradition, the dog is often associated with the individual soul (jiva) that seeks shelter and protection. The elephant, a sacred animal associated with Ganesha (obstacle remover) and royalty, represents the divine or the higher Self.

Reading the image in this key, it becomes a representation of the relationship between the individual soul and the divine: the soul (the dog) finds rest in the divine (the elephant), and the divine itself finds joy in protecting the soul. The trunk that covers is the grace that envelops us.

But here too, the paradox: does the divine "not eat" without the soul? The image suggests a mutual dependence that challenges traditional theology—does God need his creatures? Is love, even divine love, relationship, not self-sufficient solitude?

ARTISTIC AND CULTURAL RESONANCES

Echoes of Remedios Varo

Surrealist painter Remedios Varo often depicted scenes of mysterious intimacy between beings of different scales—humans and cats, mechanical and plant creatures. The dreamlike quality of this image, the light that transfigures everyday life into sacred, recalls his work.

The Mughal Miniatures Tradition

The attention to detail, the warm colors, the respectful representation of animals, the historical setting—all evoke the tradition of Indian miniatures, especially that of the Mughal school, famous for its ability to portray animals with dignity and individuality.

Steve McCurry's Photography

The way the light shapes faces, the intimacy of the gaze, the ability to capture moments of authentic human (and animal) connection is reminiscent of the work of photographer Steve McCurry, especially his portraits of silent and deep relationships.

QUESTIONS FOR PERSONAL REFLECTION

Finally, the image poses questions that everyone must carry in their hearts:

- Who is my dog? To whom or what am I so attached that its absence would take my breath away?

- Who is my elephant? Who or what protects me so completely that I have forgotten how to stay safe alone?

- What does it mean, for me, to "love without possessing"? Is it possible? Is it desirable?

- In my dearest relationships, am I the elephant or the dog? Do I give protection or do I receive it? Both? How to balance?

- Is my love a blanket or a chain? Where does tenderness end and addiction begin?

- Who observes my life like the mahout? Do I have a part of me that knows, that sees, that understands the ambivalent nature of my bonds?

CONCLUSION

This image of Scene One is much more than just an illustration of an ancient tale. It's a visual koan, a question asked with beauty: is the love you see freedom or imprisonment?

The answer is not given. The image does not judge, does not condemn, does not exalt. It simply shows: two creatures, different as only nature can create, who have found in each other a rest that neither of them could find alone.

And the old mahout observes, and smiles, and knows.

As we should observe—with the same combination of tenderness and awareness, knowing that all love contains the seed of its own lack, and loving anyway, because it is the only way to be truly alive.

"The elephant does not eat without the dog. It's tenderness, but it's dependence."

This image shows us tenderness. The rest of the story—the Jātaka, the life, the heart of the lover—will show us dependence, and perhaps, one day, liberation.

SCENE TWO: The King's Command

The messenger arrived at dawn, his saffron-colored robes swirling in the morning dust.

'By order of the King,' he announced, in that thin voice of one speaking on behalf of others, 'the dog must be removed. The priests of the temple protested. An animal of such low extraction cannot reside in the royal stables. It contaminates the sacred space where the elephant is prepared for ceremonies."

Old Channa made a desolate face. "But sir... The elephant loves this dog. He won't want to—"

"The King's order," repeated the messenger, as if that would close all discussion. And perhaps, in the world of men, it was so.

Two guards grabbed the dog, who yelped and wriggled, his small body in confusion and fear. A sound came from the stable that froze everyone—a deep, guttural, half-barked, half-lamented cry that seemed to rise from the earth itself.

The elephant Abhiṇha threw himself against the chains, his eyes fixed on the small creature that was being carried away. But the chains held, and the dog disappeared beyond the gate, his desperate yelps lost in the distance.

IMAGE DESCRIPTION

Composition and Framing

The image is presented as a dramatic scene at dawn, in front of the royal stables of Benares. The composition is built on a powerful visual diagonal that runs through the entire frame, creating an almost physical tension between the two emotional poles of the scene: on the one hand the dog being taken away, on the other the elephant desperately reaching out towards him.

The focal point is divided into three distinct zones, like a dramatic triptych:

On the left, in the foreground, the messenger in saffron-colored robes dominates the scene with his authority. His hand is raised in an imperative gesture that admits no reply. His posture is rigid, unyielding— the embodiment of the law that knows no exceptions, of power that does not bow to affection.

In the center, two guards are grabbing the small dog. Their bodies are bent in an effort to hold back the wriggling creature, whose body expresses all the terror and confusion of those who do not understand why the warmth and security of a moment ago have turned into violence. The dog's mouth is open in a yelp that we can almost hear— a sound that cuts through the morning air like a wail.

On the right, in the shadow of the entrance to the stable, the elephant Abhiṇha is caught as he hurls himself against his chains. Its immense size is made even more imposing by the tension of its movement: the muscles of the neck and shoulders are contracted, the trunk stretched forward towards the dog, the eyes wide open with an emotion that is rare and deep in elephants—terror mixed with disbelief. The iron chains that hold him are stretched to the maximum, visibly on the verge of breaking but still, tragically, sufficient.

In a subordinate position, almost crushed between these three elements, the old mahout Channa stands aside, his face marked by the awareness of impotence. He cannot oppose the king's command, he cannot break the chains, he cannot stop the pain that is about to

happen.

Light and Atmosphere

The scene is illuminated by the first rays of dawn—that raw, low light that creates violent contrasts between illuminated areas and deep shadows. The rising sun strikes the messenger, illuminating his robes in an almost dazzling orange, as if to emphasize his authority. Its shadows stretch menacingly towards the elephant.

The dog is partly in light and partly in shadow, as if it were already suspended between two worlds—that of past security and that of future uncertainty.

The elephant is in the shadows, emerging from the darkness of the stable like an ancient god of the night who is torn from his rest. The light caresses only the edge of his silhouette, creating a luminous halo that emphasizes his majesty as his body remains shrouded in darkness —perhaps a symbol of how his greatness is now powerless, confined to the shadow of helplessness.

Dust rises around the figures, made visible by the grazing light—each dancing particle is a witness to this moment of violence, a small fragment of the world that continues its motion as the elephant's heart stops.

The Gesture of the Messenger

The raised hand of the messenger deserves special attention. It's not a physical act—it's not hurting anyone. It is a gesture of pure authority, the physical representation of a word spoken elsewhere, in a distant building, by a man who sees neither the elephant nor the dog. The messenger is only the means of a power that does not belong to him, yet his raised hand has the strength to break a bond stronger than any chain.

The Chains

The chains that hold the elephant are the real hidden subject of the image. They are made of solid iron, clearly designed to contain an animal of war. They are attached to stone pillars. Yet, right now, they miraculously—and tragically—seem quite strong. The image freezes the instant when the elephant is testing their limits, and they are holding. For now.

The Violence of Separation

This image is, at its most immediate level, a representation of the violence inherent in every forced separation. The dog does not understand why he is being taken away. The elephant does not understand why it cannot follow him. The messenger doesn't ask himself what he's breaking. The king, elsewhere, does not know what he has ordered.

The separation is violent not because there are beatings—although the dog is grabbed forcefully—but because it breaks a bond that was the very structure of existence for both animals. For the elephant, the dog had become part of his world to the point that without him, as we will discover, he will stop living. Separating them is not only cruel: it is, literally, an act of disintegration.

The Faceless Authority

The messenger is the symbol of a power that acts without knowing, that decides without seeing, that commands without loving. His saffron-colored robes—the color of renunciation, of holiness, in the Indian tradition—are worn here by those who carry a message of separation. The irony is profound: the sacred color serves to divide what nature had united.

In our contemporary experience, we recognize this figure: it is the bureaucrat who applies the law without looking at chance, it is the algorithm that refuses a request without understanding history, it is the institution that treats human beings as numbers. The messenger is not evil—he is just executing. And this is precisely the most frightening nature of evil: its ability to act through ordinary people who "follow orders".

The Elephant's Gaze

The elephant's eyes, as far as one can guess in the shadows, are the emotional center of the image. They are eyes that have seen battles, that have faced armies, that have never known fear. And now, in those eyes, there is terror.

Not terror for himself. Terror for the dog.

This is a love that has transferred the center of its emotional survival to the outside. The fear of the elephant is not "they will hurt me" but "they will hurt him". His vulnerability is not physical—he is still the most powerful animal on the scene—but relational. His strength is useless because he is not the target of the threat.

It's one of the deepest truths about love: when you love someone, you become vulnerable in ways you never imagined. Can't you be hurt directly? Well, then they will hurt you through those you love. Your strength becomes irrelevant because the point of attack has shifted.

Chains as a Symbol of Impotence

The chains are the most powerful symbol of the scene. They are literal —iron chains that hold the elephant— but they are also metaphorical. They represent everything that prevents us from reaching those we love when they are taken away: distance, law, social conventions, our own finiteness.

The elephant has the physical strength to break those chains. But it doesn't—maybe not yet, maybe not right now. Why? Because the chains were put there for a reason, because breaking them would also mean breaking the order that has always protected him, because he doesn't know what would happen next. His power is neutralized by his own domestication—he's a real elephant, accustomed to obey, and that habit of obedience may be stronger, right now, than his impulse to follow the dog.

The dancing dust

The dust particles illuminated by the light of dawn are a seemingly minor detail, but symbolically rich. Dust is what remains, what has been trampled on, what is raised when life is disturbed. In many traditions, dust is also associated with mortality—"dust you are and dust you will return."

Here, dust dances around the figures as a silent witness. He sees everything, remembers everything, but he cannot intervene. It is the consciousness of the physical world, which records events without modifying them. In a way, it's like us looking at the image—we can see the pain, we can be moved, but we can't go into the scene and stop the guards.

The Mahout: Impotent Wisdom

The old Channa is perhaps the most complex character in the image.

He knows. He knows that separating these two animals is cruel, he knows that the elephant will suffer, he knows that the consequences will be terrible. But he can't do anything.

His powerlessness is that of all those who, while understanding, do not have the power to change things. It is the doctor who knows that the patient will die but still has to assist, it is the teacher who sees a student destroy himself but cannot live his life for him, he is the friend who listens and understands but cannot solve. His posture—leaning against the pillar, his face marked—says: I've seen too much, and everything I've learned doesn't stop it from happening again.

BRIDGE TO CONTEMPORARY SENSIBILITY

The Trauma of Separation

In contemporary psychology, we know that traumatic separations—especially sudden and incomprehensible ones—can cause deep and lasting damage. Children separated from their parents, lovers left unexplained, animals torn from their mates—all bear scars that are not always seen.

The image of the elephant reaching out in vain to the dog that is being taken away is the visual archetype of every traumatic separation. The body that tends towards what it cannot reach. The mouth open in a cry that stops nothing. The chains that hold, always, just when they need to break.

In the age of work transfers, long-distance relationships, forced migration, denied family reunification, this image resonates with a particular intensity. How many know what it means to stretch out one's arms to someone that a plane, a border, a bureaucracy are taking away?

The Power That Separates

The messenger in saffron robes is now recognizable in many uniforms: the border agent, the immigration officer, the policeman who carries out an eviction, the judge who issues a sentence of removal. They are not bad people, in most cases. They're just doing their job. But their job is to say "no" to human connection, to turn living relationships into bureaucratic practices.

The image asks us: how many separations are necessary? How many are useless cruelties disguised as procedures? And we--what part do we have in that? Are we the messenger who executes, the mahout who watches helplessly, or the elephant who suffers?

The Force That Doesn't Serve

The elephant is the most powerful animal in the scene. He could kill everyone with a movement. Yet, right now, his strength is completely useless. The problem isn't physical strength—it's that the target of the threat is elsewhere.

How many of us feel this way? Strong, capable, competent—but suddenly rendered powerless because the person we love is in danger and we can't reach them, or they're hurting and we can't help them, or they're leaving and we can't hold them?

True vulnerability is not being weak. It is to love. Love creates a point of exposure that no force can protect.

Institutional violence

There is also a political reading of this image. The king—who does not appear—represents institutional power that makes abstract decisions based on abstract principles (the purity of the temple, in this case) without considering the concrete consequences on concrete living beings.

The priests who protested don't see the dog—they just see one principle: a low-caste animal can't stand near a sacred animal. They apply a rule without looking at reality. And the result is this scene of heartbreak. How many political decisions are taken in the same way today? Rules applied without looking at those who suffer. Principles invoked to justify cruelty. Bureaucracies that separate families, that deny care, that deport people—all in the name of a "law" that has no eyes to see the pain it causes.

Silent Witnessing

The mahout he observes is perhaps the figure with whom we most easily identify. We see the injustices of the world. We see migrants rejected, families separated, animals mistreated, people alone. And we feel helpless—we can only watch, like the mahout, leaning against a pillar, with a lump in our throat.

The image does not offer easy solutions. He doesn't say "rebel", he

doesn't say "intervene". It simply says: this pain exists. Look at it. Don't look away.

Perhaps, in contemporary sensibility, this is already an important act. In a world that bombards us with images and numbs us with pain, stopping to truly watch a scene of suffering—without shaking away, without changing the channel, without getting distracted—is already a form of resistance.

The Chains We Accept

There is an uncomfortable question that the image whispers: why doesn't the elephant break its chains?

He has the strength. It could. Maybe he will break them later, when the pain becomes unbearable. But right now, no. The chains hold, and he—for all his power—accepts that they hold.

How many chains do we accept? How many situations that we could change do we put up with because "that's how it works", because "rules are rules", because we are afraid of the consequences of breakup?

The elephant is domesticated. He learned to obey. And that obedience, at this moment, is stronger than his love. It's an uncomfortable truth about domestication—about how power structures shape us to the point that, even when we might rebel, we don't.

The Light of Dawn

Dawn, in many cultures, is a symbol of hope, of a new beginning. Here, however, it is the light that reveals the separation in progress. The dawn does not bring hope—it brings cruel clarity, a clear vision of what is happening.

In contemporary sensibility, this is the dawn of an era in which separations—between people, between cultures, between humans and animals, between humans and nature—are increasingly visible and increasingly painful. Light does not bring comfort; It brings awareness. And mindfulness is sometimes the first step toward something—but not necessarily toward healing. Sometimes it is only the first step towards a more lucid suffering.

ARTISTIC AND CULTURAL RESONANCES

Hellenistic pathos

The tension of the bodies, the expression of restrained pain, the diagonal composition that creates pathos— all recall the great Hellenistic tradition of the representation of pain, from the Laocoön to the Niobe. The elephant that goes on in vain is the descendant of all those ancient figures who fight against a destiny that surpasses them.

Battle Painting

The composition is also reminiscent of certain battle scenes—not in the subject, but in the physical tension, in the fighting bodies, in the dust that rises. But here the battle is against separation, not against an enemy. It is a battle that cannot be won by force.

War Photography

The raw light, the sharp contrasts, the ability to capture a moment of maximum emotional tension— everything evokes the great war photography, the one that does not hide the pain but shows it for what it is. Like the photographs of Robert Capa or James Nachtwey, this image confronts us with something we would rather not see.

QUESTIONS FOR PERSONAL REFLECTION

- What separations have I experienced in my life? Which ones were sudden, incomprehensible, painful?

- At what moments did I feel like the elephant—capable, strong, but suddenly helpless because what I loved was being taken away?

- Have I ever been the messenger? Have I ever followed orders or applied rules without considering the pain I was causing?

- Am I more often the mahout who observes—aware of the injustice but unable to intervene?

- What chains, in my life, do I accept without breaking them? What is holding me back? Fear? Habit? Obedience to internalized rules?

- What would it mean, for me, to "break the chains"? When is it right to do so? When is it destructive?

- Does light, in my life, reveal or comfort? Do I prefer painful clarity or the darkness it hides?

CONCLUSION

This image of Scene Two is the turning point of the narrative. From the peace of the first scene—the rest, the tenderness, the warm light—we have passed to the violence of separation, to the cruelty of authority, to the impotence of force.

The elephant has not yet stopped eating. It has not yet entered the phase of rejection, of voluntary hunger, of chosen death. This is the moment right after the loss—when the pain is still shock, still disbelief, still hope that maybe, somehow, things will work out.

The dog is still visible—he's being taken away, but he's still there, in the scene. It has not yet disappeared completely. And as long as it is visible, the hope—illusory—remains.

This is what makes the image so heartbreaking: the dog is still there, yet it is already unreachable. The separation is in progress, not yet completed. The elephant can still see it, and seeing it go away is worse than not seeing it at all.

In the great arc of the Jātaka, this scene is the moment when the chain—that poetic chain of tenderness of the first scene—reveals itself for what it is: a bond that, when broken, kills.

And the old mahout looks, and knows, and is silent.

Just as those who have understood that some truths are learned only through pain, and that no wisdom can spare us that lesson, are silent.

"The elephant does not eat without the dog. It's tenderness, but it's dependence." *

Now we have seen what happens when that addiction is violently interrupted. The next scene will show us the consequences—the refusal of food, the chosen death, the fidelity that becomes self-

destruction.

SCENE THREE: The Refusal

Three days passed.

They brought the finest herbs from the royal meadows. Ripe mangoes, sliced and arranged on banana leaves. Sugar cane, deprived of its rough rind, the sweet marrow that shimmered in the morning light.

Abhiṇha looked at nothing.

He stayed where the dog had been, his trunk touching the ground where the small body snuggled up against him. Every now and then he lifted his head and arrived—a sound not of anger, but of call. A question.

Where are you?

Why don't you come back?

Old Channa fell into despair. He sent for the court physician, who examined the elephant and found nothing wrong. He sent for the Brahmins, who sang protective sounds and sprinkled holy water. He sent for the elephant's habitual guardian, the man who had raised it since it was a calf.

Abhiṇha recognized them all with the distant courtesy of one whose mind is elsewhere. And he continued to refuse food.

On the fourth day, the King himself came.

IMAGE DESCRIPTION

Composition and Framing

The image introduces us to the silent intimacy of the royal stable, now transformed into a space of waiting and mourning. The composition is deliberately static, almost claustrophobic—unlike the dynamic diagonal of the previous scene, here everything is still, heavy, suspended in a stillness that is itself the subject of the image.

The elephant Abhiṇha occupies the center of the scene, but he is no longer the mighty animal of the first scene nor the terrified creature of the second scene. He is a figure of absolute immobility, facing the wall of the stable, his back to us, his head bowed in an abandonment that is both rejection and surrender.

Its location is unnatural for an elephant. Normally, even when they rest, they maintain a certain alertness, a certain readiness. Here, however, posture communicates a letting go that is closer to collapse than to rest. It is as if the very structure of his being—physical and psychological—is giving way.

In front of him, carefully arranged but now evidently ignored, there is a real feast: ripe mangoes sliced and arranged on banana leaves, sugar cane deprived of its rough rind so that the sweet marrow is accessible, piles of precious herbs brought from the royal meadows. Everything is fresh—or it was—but now it's starting to show the first signs of wilting. The banana leaves are curling slightly at the edges, the fruit begins to give off that slight halo of over-ripeness that precedes spoilage. The flies, barely visible in a beam of light, have already begun to congregate.

The elephant's trunk hangs limp, almost lifeless, touching exactly the spot on the ground where the dog used to sleep crouched against him. That point is now empty—and that void is the real subject of the image. The trunk does not seek, it does not smell, it does not explore. It simply touches, as if to confirm that the void is real, that the absence is physical, that the dog is no longer there.

A faint beam of light penetrates somewhere—perhaps the same window as in the previous scene, perhaps another opening—but it is

no longer the warm, enveloping beam that illuminated the two sleeping friends. It is a weaker, more filtered light, which creates a single pale column in which the grains of dust slowly dance. The rest of the stable is shrouded in shadow, as if the light itself has lost interest in this place.

In the background, barely visible in the shadow of the entrance, is the old mahout Channa. He is no longer leaning against the pillar with that smile mixed with tenderness and melancholy. Now he is standing, motionless, his hand pressed to his heart in an instinctive gesture of restrained pain. His face—as far as you can guess in the dim light—is marked by a desperation that no longer tries to hide. He understood. He knows what is happening. And he can't do anything.

Light and Color

The color palette is deliberately dull compared to the previous scenes. The warm browns and ochres of the scene before have become darker, almost muddy, earth-brown. The gold of light has faded into a sick, pale and insubstantial yellow. The green of the banana leaves—once vivid—is turning brown at the edges.

The only color that retains some intensity is the orange-red of mangoes, but it's a color that now seems almost accusatory—why don't you eat me? They seem to ask for fruits—and their very beauty becomes part of the pathos.

The shadow dominates. The elephant is half shrouded in darkness, and that half in shadow seems more absent than the other, as if it is already fading, as if its body is beginning to unravel from within.

The Eye of the Elephant

The only visible eye—the one in profile, since the elephant is turned—deserves special attention. It is shiny, not in the sense of brilliant, but in the sense of moistened. Not necessarily crying—elephants cry, but the detail is more subtle here. It is the eye of those who look without seeing, of those who are present but absent, of those who inhabit a body that they have already decided to abandon.

That eye is not looking for anything. He does not hope. He does not wait. It simply registers the absence, and in recording it, the confirmation.

Ignored food

The arrangement of the food deserves attention. It is not thrown to the ground with contempt—someone (the mahout, probably) has carefully placed it, in the hope that the elephant may be tempted. There is almost a religious focus in this arrangement: banana leaves as sacrificial dishes, mangoes as offerings to a god who has stopped accepting gifts.

The tragic irony is that this food is exactly what the elephant loved. He was chosen for him, prepared for him, offered to him with all the love of those who know him. And he ignores it completely, because what he really wanted—the only thing that could feed him—isn't there.

SYMBOLIC COMMENTARY

Rejection as the Language of the Soul

This image is, first of all, a visual treatise on the meaning of waste. The elephant doesn't say "I don't want to eat". He simply does not eat. Her body speaks a language that is older and truer than words: in the absence of what I love, vital functions lose meaning.

The refusal of food is, in many spiritual traditions, the last act of those who have lost their reason to live. It's not active suicide—there's no violence against oneself. It is simply letting go, the cessation of the will to remain in a world that has become inhospitable because it is deprived of the only presence that made it habitable.

In the Buddhist tradition, from which this Jātaka comes, food is often a symbol of attachment—the desire to maintain one's body, to prolong one's existence, to remain in the cycle of rebirth. Refusing food is therefore also rejecting attachment to life itself. But here the paradox is profound: the elephant refuses food out of attachment—to the dog. His dependence on the other is so total that, without the other, life loses meaning.

Emptiness as presence

The point where the trunk touches the ground—the point where the dog slept—is the spiritual center of the image. It is a void, but it is a

charged void. It is not "nothing"; it is the absence of something that should be there. In phenomenology, it would be called "objectless intentionality": the elephant's consciousness is still directed towards the dog, but the dog is not there, and that directionality without destination becomes pure pain.

In many spiritual traditions, emptiness is a central concept—but here it is not the liberating emptiness of Buddhism, the śūnyatā that is wisdom. It is the painful emptiness of lack, the hole left by what has been torn away. It is the opposite of liberation: it is the prison made even more evident by the absence of the cellmate.

Posture as Negative Prayer

The elephant is turned towards the wall. In the Christian tradition, turning one's back on God is sin; in the Jewish tradition, turning towards the wall (like Hezekiah) is prayer. Here, the wall is neither God nor sin—it is simply the limit, what stops the gaze, what prevents one from seeing beyond.

The elephant no longer searches. He stopped looking outwards, towards the world from which the dog was taken away. His gaze is stopped by the wall, and in that stopping there is a surrender: I will no longer seek, I will no longer hope, I will no longer wait.

His trunk, however, continues to touch the dog's point. It is the only movement remaining—not a movement of research, but of memory. Tap to remember, to confirm that the dog was there, that that emptiness was not always empty.

Food as a Symbol of Communion

In cultures around the world, sharing food is an act of communion. Eating together is being together. Did the elephant and the dog, in the previous scenes, share food? We don't know, but food was always there—the elephant ate, the dog was there.

Now the food is offered, but on its own. It is an invitation to communion without the communion partner. It's like a table set for two where only one is sitting—and the other, instead of eating, looks at the other's empty chair.

The Flies: Life That Goes On

The flies that begin to congregate on the food are a seemingly minor but symbolically powerful detail. They represent life that continues—

biological life, indifferent to the drama that is unfolding. Flies do not know that this food is the symbol of a broken love; they just know it's food, and they'll take it.

There is something deeply painful in this indifference of nature. The world continues to spin, the insects continue to feed, the sun continues to rise—and the elephant is dying of grief. Nature does not stop for mourning. Life does not suspend its functions because a heart has broken.

The Mahout: The Suffering Awareness

Old Channa, with his hand on his heart, is the figure of helpless awareness. He understands what is happening—perhaps more so than the elephant itself, which acts out of instinct rather than understanding— and his understanding only adds to his pain.

He is the witness who knows that the elephant is dying, who knows that the food will not be eaten, who knows that no force in the world —not even the king's order—can bring the dog back in time. His hand on his heart is not a theatrical gesture; it is an instinctive attempt to contain a pain that would otherwise tear his chest.

In him we see the plight of all who witness the slow self-destruction of a loved one—the parent who watches his child refuse food out of depression, the friend who sees his friend die after a loss, the therapist who watches the patient slip away despite all efforts. Knowledge is not enough. Loving is not enough. Understanding is not enough. Sometimes, the only thing we can do is stand there, with our hand on our heart, and watch.

BRIDGE TO CONTEMPORARY SENSIBILITY

Depression as a Rejection of the World

In contemporary psychology, we recognize in the elephant the symptoms of major depression: loss of interest in food (one of the diagnostic criteria), social withdrawal (even if the dog is no longer there), lack of reactivity to stimuli, a sadness so deep that it manifests itself physically.

The image of the elephant turned against the deck, ignoring the

carefully prepared food, is a perfect representation of how depression looks from the outside: incomprehensible, frustrating, almost stubborn. "Why don't you eat? The food is good! It has been prepared for you!" And the depressed person can't explain that the problem isn't the food—the problem is that eating has lost meaning.

At a time when depression is one of the leading causes of disability in the world, this image speaks to millions of people who know what it means not to be able to do something that should be done, not because of lack of will, but because the will itself has been extinguished.

Complicated grief

The elephant's reaction to the loss of the dog corresponds to what psychologists call complicated grief or persistent grief disorder. It's not the normal process of processing loss—it's a blockage, an inability to overcome absence, getting trapped in the moment of separation.

The elephant is not "processing" anything. He is dying. His identity was so intertwined with that of the dog that, without him, there is no longer a "self" that can continue to live. This is the most extreme form of grief— one in which the bereaved person cannot imagine a future because the future was always imagined with the other.

In our culture, which tends to medicalize grief and give it a "time limit" (one year, the manuals say), the elephant reminds us that some losses are not overcome—they are suffered until the end.

Food and Love

In contemporary culture, food has become a complex language—a symbol of care, love, and attention. "I prepared this for you because I love you" is a phrase that crosses all cultures. The mother who cooks for her child, the lover who cooks dinner, the friend who brings something to eat to the sick—all use food as a vehicle of affection.

The image of food prepared with care and completely ignored thus speaks of a love that cannot be received, of a care that cannot penetrate, of a connection that has broken on such a deep level that no offering can reach it anymore.

How many in our time have prepared food for someone who could not eat—out of depression, illness, bereavement? How many times has food become the silent symbol of a powerless love?

The Hand on the Heart: The Pain of the Witness

The mahout gesture—the hand pressed to the heart—is perhaps the most recognizable detail for contemporary sensibilities. It is the gesture of those who physically feel the pain of others, of those who are so empathically connected to the suffering of the other that they feel it in their own body.

In the age of digital empathy, of "thoughts and prayers" on social media, this simple, bodily gesture brings us back to the physical reality of compassion. You can't send a virtual heart to the mahout—he's standing there, with his hand on his chest, feeling the beat that maybe one day will stop for him too.

Flies and the Indifference of the World

Flies gathering over food are a powerful image of the world's indifference to individual pain. As the elephant dies of a broken heart, life goes on—insects feed, the sun rises and sets, the seasons pass.

In the age of social media, where each tragedy is quickly replaced by the next, where the pain of others is consumed as content and then forgotten, flies are a disturbing symbol of our own attention: we arrive, feed on the emotion, and then move on, leaving the pain intact but more exhausted.

The elephant doesn't know about flies. He doesn't care. His attention is elsewhere—or rather, it is absent. And in this absence, there is a lesson about the nature of suffering: when one truly suffers, the external world ceases to exist. The flies, the light, the food—everything becomes irrelevant.

The Culture of Performance and the Right to Stop

In our culture obsessed with productivity, "moving forward", "overcoming", the elephant that stops and refuses to eat is an almost subversive figure. He says: no, I will not go on. No, I will not "exceed". No, I will not "recover".

There is something radical in this refusal. In a world that wants us to always function, always productive, always resilient, the elephant claims the right not to function, not to produce, not to be resilient. He says: my pain is stronger than my will to live, and I honor this pain by stopping.

It is not an easy message to accept. Our culture judges harshly those

who "let go". But the image does not judge—it shows. And by showing, he asks: what does it really mean to love? Perhaps, sometimes, it also means being willing to die for love?

The Loneliness of the Human (and Animal) Being Who Suffers

Finally, this image speaks of the radical loneliness of suffering. The elephant is surrounded—by food, by the mahout, by the stable, by the memory of the dog—but he is completely alone. His suffering is inaccessible, locked in an experience that no one else can share.

The mahout can stand there, it can put its hand on the heart, it can prepare food—but it can't get into the elephant's pain. He can only watch. And in this, he is like all of us in the face of the suffering of those we love: we can offer everything, but in the end, the person who suffers has to go through his pain alone.

ARTISTIC AND CULTURAL RESONANCES

Hans Holbein's "Christ in the Sepulchre"

The pose of the elephant—abandoned, with no apparent life, turned towards the wall—recalls certain representations of the dead Christ, in particular Holbein's famous "Christ in the Sepulchre," where the body is depicted with such raw realism that it seems almost vulgar in its dying humanity. The elephant isn't dead— not yet—but there's already something cadaverous about its stillness.

Dürer's "Melancholy"

The atmosphere of suspension, of creative stasis, of rejection of the world, evokes Dürer's famous engraving, "Melancholy I". Like Dürer's winged figure, the elephant is surrounded by tools it does not use, by possibilities it does not grasp, by a world that has lost meaning.

Photography by Sebastião Salgado

The way light shapes the elephant's body, the dignity of animal pain, the ability to portray suffering without sentimentality—everything is reminiscent of Sebastião Salgado's photographs, especially those depicting animals and humans in their most extreme conditions, always with a respect that never lapses into pietism.

QUESTIONS FOR PERSONAL REFLECTION

- When, in my life, did I "refuse food"? When did I lose interest in things I used to love? What was I going through in those moments?

- Is there a "void" that I keep touching with my trunk—an absence that I keep seeking, verifying, confirming?

- Have I ever prepared "food" for someone who could not receive it? Have I ever loved someone who was too hurt to accept my love? How did I feel?

- Is it more often the elephant or the mahout? Who suffers directly, and who suffers watching suffer?

- How do the "flies" in my life—the distractions, the little things that keep demanding attention—interfere with my ability to stay in pain?

- What would it mean, for me, to "turn towards the wall"? When is it right to do so? When is it self-destructive? When is it, instead, an act of honesty towards myself?

- In my culture, is there room for those who "don't eat"? For those who stop, for those who refuse to "go on"? How do I treat myself when I'm in that position? How do I treat others?

CONCLUSION

This image of Scene Three is the lowest point of the narrative—the moment when the pain has stabilized into a form that is no longer acute (as in Scene Two) but chronic, deep, silent. There are no more shouts, there is no more struggle. There is only the quiet and absolute refusal to participate in a world that no longer contains what one loves.

The elephant will not eat. We know that. The mahout knows it. Maybe the dog knows it too, somewhere, somehow. The food will continue to rot, the flies will continue to multiply, the light will continue to come in through the window—and the elephant will remain there, turned against the wall, its trunk touching the empty spot, slowly dying of something that has no name in medical textbooks, but that everyone recognizes: heartbreak.

The next scene—the meeting with the King—will bring a twist. But for now, we are here, with the elephant and the mahout, in this hopeless waiting space, learning something that perhaps we did not want to learn: that love can kill, and that sometimes, it kills slowly, silently, with the same tenderness with which a trunk covered a sleeping dog.

"The elephant does not eat without the dog. It's tenderness, but it's dependence."

Now we know what that addiction means. Now we have seen his face —turned against the wall, motionless, surrounded by food he will not touch. Tenderness has become a tomb, and the poetic cage has revealed itself for what it is: a prison from which, sometimes, the only way out is to stop living.

SCENE FOUR: The King's Dilemma

The ruler stood before his most precious elephant—the beast that had led him into battle, that had never trembled at arrows or fire, that had once saved his life by seizing the spear of a falling assassin with its trunk.

Now that same elephant looked at him with eyes that contained neither accusation nor anger. Just vast, quiet pain.

'He will die,' said the King. It wasn't a question.

The court doctor nodded gravely. "Your Majesty, refuse all nourishment. There is no disease that we can cure, no wound that we can heal. Simply... chooses not to live."

"Because of a dog."

"Because of your friend, Your Majesty."

The King remained silent, watching the elephant's trunk draw the same little circle on the ground, again and again, as if trying to draw the return of the creature that belonged to it.

Finally, he spoke.

"Bring the dog back. And no one dares to question my decision. There are ties that not even kings can break."

IMAGE DESCRIPTION

Composition and Framing

The image presents a scene of solemn and silent confrontation in front of the royal stables. The composition is constructed as a visual dialogue between two figures of equal dignity—the King and the elephant Abhiṇha—who face each other through a space full of tension and meaning.

The King occupies the left side of the frame, standing, erect in his majesty. He wears royal clothes—probably fine silk, jewels that catch the light, a headdress that signals his rank. His body leans slightly forward, as if he wants to bridge the distance between him and the elephant, but his feet are firmly planted on the ground— he is still the ruler, still the decider, still the decider.

Behind him, in the background but clearly visible, gather the courtiers, the priests in white and saffron-colored robes, the royal doctors with their instruments. They form a compact group, almost a Greek chorus that silently observes and comments. Their postures are varied: some look at the King, others at the elephant, others exchange glances with each other. Priests, in particular, have expressions that mix concern and a certain doctrinal rigidity—they are, after all, the ones responsible for the request for the dog's removal.

At the center of the scene, between the King and the elephant, is arranged the food that the elephant has refused—the royal offerings, the mangoes, the sugar cane, the precious herbs—now visually between the two, as a barrier or as evidence of rejection. It is the tangible proof of what is happening, the object that makes the invisible pain of the elephant concrete and visible.

On the right, the elephant Abhiṇha occupies the space with its silent bulk. He is no longer turned against the wall, as in the previous scene —something has made him turn around, perhaps the presence of the King, perhaps the insistence of the mahout, perhaps a remnant of trained obedience. But his posture is not one of submission. He is standing, his head held high with what remains of his dignity, but his

body betrays days of fasting: his ribs begin to show under the skin, the muscle tension has decreased, there is an abandonment in the upright position that is almost more worrying than collapse.

Their eyes are locked on each other. The King looks at the elephant, and the elephant looks at the King. In that exchange of glances—through space, through rejected food, through days of silence and hunger— everything is at stake.

The old mahout Channa is visible in the background, at the edge of the scene, almost confused between the servants and the attendants. His hand is no longer on his heart—now it has come in prayer, or perhaps in expectation, or perhaps in a silent request to the King: look, understand, act.

Light and Atmosphere

The light is that of late afternoon—no longer the raw dawn of scene two, no longer the sick, dim light of scene three. It is a golden, warm light that envelops the figures with a certain solemnity, but at the same time lengthens the shadows, reminding us that time passes, that night is approaching, that the decision cannot be postponed forever.

The low sun strikes the King from the side, illuminating his jewels and his robes, as if to emphasize that all hope is focused on him—on his authority, on his ability to decide. It also illuminates the elephant, but in a different way: it shapes its shape, reveals its progressive emaciation, highlights the eye that does not let go of the sovereign's gaze.

The courtiers' shadows stretch across the sand of the courtyard, creating a complex pattern of presences that extend beyond their bodies—as if to suggest that their opinions, their advice, their pressures stretch through the air like these shadows, trying to influence the scene.

Food, in the light of sunset, acquires an almost sacrificial quality—mangoes seem to burn with internal light, sugar cane shines like vegetable gold. It is a last, splendid offering, before night falls and with it, perhaps, every possibility.

The King's Expression

The King's face deserves special attention. It is not the face of a tyrant, but neither is it that of an already enlightened sage. It is the face of a man divided—between what reason of state suggests to him, what

priests have asked of him, what tradition dictates, and what his eyes are seeing right now.

There is a wrinkle on the forehead—the sign of a working thought, looking for a way out, weighing options. The mouth is slightly tightened, not in anger but in concentration. The eyes—they are the real subject—look at the elephant and, looking at it, begin to understand.

It is the moment when an abstract idea ("push the dog away") meets a concrete reality ("the elephant is dying"). It is the moment when the sovereign stops being the recipient of reports and becomes a witness. And testimony, sometimes, changes everything.

The Elephant's Expression

The elephant looks at the King with eyes that are not defiant, but neither are they pleading. It is a flat, direct gaze, without expectations. The elephant isn't asking for anything—it's already gone through the stage of asking, hoping, waiting. It is simply registering the presence of the King, as one registers an object in the field of vision, without it changing the substance of one's being.

Yet, in that gaze there is something more: a silent question. Not "will you help me?" —That question is already dead. But maybe: see what you did? See what you have all been able to do? Do you see what's left of me?

It is a gaze that does not accuse, but that shows. And showing, he accuses more than any words.

The Priests and Courtiers The group of priests is rendered with subtle ambiguity. Some have worried expressions—perhaps they are beginning to doubt the wisdom of their request. Others maintain a certain rigidity—they have invoked a principle, and principles do not bow to consequences, otherwise they are not principles.

The doctors, with their instruments, seem almost embarrassed. Their art is to cure bodies, but here there is no body to cure—there is a soul that is dying, and for that they have no drugs.

The courtiers, as always, observe and wait. Some whisper, others keep their eyes down, others still look at the King trying to guess which direction the wind will take, in order to follow it. They are the embodiment of what is called "the court" in politics—the place where opinions are formed not out of conviction but out of convenience.

The Comparison of Two Forms of Power

This scene stages a confrontation between two radically different forms of power.

On the one hand, the power of the King: institutional power, based on laws, traditions, armies, hierarchies. It is a power that decides, that orders, that separates and that unites. It is the power that, in the second scene, sent the messenger to take the dog away.

On the other, the power of the elephant: existential power, based on the ability to love, to suffer, to die for love. It is a power that decrees nothing, orders nothing, controls nothing—and yet, right now, it is forcing the King to confront something greater than any decree.

The two powers face each other through space, and in that space a silent game is played. The King can do anything—he can send armies, he can build palaces, he can decide the life and death of his subjects. But he cannot force the elephant to eat. It cannot command love to survive absence. His power is shattered against something that no law can touch: the heart of an animal that has decided to die.

Food as a Symbol of Failed Mediation

The food arranged between the King and the elephant is a complex symbol. It is, first of all, what the King can offer—the wealth of the kingdom, the generosity of the sovereign, the material care which it is his duty to provide. But it is also what the elephant rejects, and in this refusal it becomes the symbol of a failed mediation.

The King offers food—he offers what is in his power to offer. But the elephant doesn't need food: it needs the dog. The King cannot offer the dog—not without admitting that the decision to remove it was a mistake, not without clashing with the priests, not without losing face in front of the court.

Food, therefore, is not just food. It is the symbol of everything that the King can give without questioning himself. And that's exactly why the elephant rejects it: because it's not what it needs, and accepting it would mean accepting that the dog can be replaced by something else

—which, for the elephant, is unthinkable.

The Gaze as a Mirror

The gaze between the King and the elephant is the symbolic center of the image. In that gaze, something passes from one consciousness to another—not words, not concepts, but a direct perception of the other's truth.

The elephant looks at the King and, looking at him, silently says to him: this is what remains of me after your command. The King looks at the elephant and, looking at it, sees for the first time the consequences of its power. Up to that point, his power was abstract—signatures on decrees, orders given, messengers sent. Now, for the first time, he sees the result of his own order embodied in a living being who is dying.

It is the moment when power becomes responsibility—not in the abstract sense of the word, but in the literal sense of responding to what has been caused. The King is called to answer—not at court, not in front of ministers, but in front of himself, in front of those eyes that look at him and ask for nothing, and precisely for this reason they ask for everything.

The Priests: The Conflict Between Principle and Compassion

Priests represent the tension between principle and compassion. They invoked a principle—the purity of the temple, the separation of the sacred and the profane—and that principle led to this scene. Now, faced with the concrete result of their principle, they must choose: insist on abstract purity or recognize that the principle, blindly applied, produces monsters?

Their mixed expressions—some worried, some rigid—reflect a conflict that runs through all human ethics: how far should a principle be applied when its consequences are destructive? Is there a higher principle— perhaps compassion itself—that should prevail?

In the Buddhist tradition, from which this Jātaka comes, the answer is clear: compassion is the highest principle, and no ritual rule can justify suffering. But the priests, prisoners of their own doctrine, find it difficult to see what is now evident to the King—and to the mahout —.

The Naked King

There is an element of nudity in this King, despite his sumptuous robes. He is naked because, at this moment, all his defenses—rank, power, wealth, authority—have become irrelevant. In front of him is a being who is dying for love, and none of his royal prerogatives can do anything against this simple and devastating truth.

The King is also naked in another sense: he is visible as never before. The courtiers look at him, the priests look at him, the mahout looks at him, the elephant looks at him. Everyone is waiting for his decision, and in that waiting, everything about him—his uncertainties, his inner conflicts, his humanity—is exposed.

In this, the King becomes a symbol of every leader, of every person with responsibility, who at a certain point finds himself naked in the face of the consequences of his decisions, with no more screens behind which to hide.

The Light of the Sunset: The Urgency of Time

The late afternoon light is not chosen at random. Sunset is the time when decisions can no longer be postponed—it will soon be night, and tomorrow may be too late.

Symbolically, sunset also represents decline—of the day, of the elephant's life, of hope. But it is also, in many traditions, the moment when the truth is revealed most clearly, when the shadows lengthen and show what the light of day hidden.

The King must decide before nightfall. He must first decide that the elephant is too weak. He must decide before the very possibility of a solution vanishes. The falling light is a visual reminder of the urgency.

The Mahout: the silent prayer

Old Channa, with his hands folded, is the figure of unpretentious hope. He does not come forward, he does not speak, he does not complain. Just pray—pray that the King will see what he has seen from the beginning, that the King will have the courage to admit the mistake, that the King will choose life over consistency. His prayer is not addressed to a specific god—or perhaps yes, to the god who lives in the hearts of rulers when they manage to be greater than their power. It is a silent, almost invisible prayer, but its presence on the edge of the scene is like a spiritual counterpoint to the political tension of the center.

Leadership and the Courage to Admit Mistakes

This scene speaks, powerfully, to one of the rarest and most precious qualities in contemporary leadership: the courage to admit that a decision was wrong.

The King finds himself at a crossroads: he can insist on the decision made, he can defend consistency at all costs, he can let the elephant die in order not to admit that the priests were wrong and that he himself was wrong to follow them. Or he may change his mind, he may recognize that the real situation requires a different response from that envisaged by abstract principles.

In contemporary culture, admitting error is often seen as weakness. Political, corporate, and institutional leaders—almost all of them—prefer to persevere in their mistake rather than admit that they were wrong, because they fear that admission would undermine their authority.

This image suggests just the opposite: the true authority of the King emerges when he honestly confronts the consequences of his decisions. His greatness lies not in infallibility, but in his ability to see, to understand, and—as we will see in the next scene—to act accordingly.

The Conflict between Rules and Reality

Priests represent a tension that runs through the whole of contemporary life: the conflict between rules (religious, bureaucratic, legal) and the concrete reality of particular situations.

How many times in our lives have we come up against rules that are blindly applied, without consideration for specific circumstances? The form that does not provide for our situation, the law that punishes instead of helping, the regulation that prevents what would be right to do?

The image doesn't say that rules are always wrong—it says that applying rules without looking at the consequences is wrong. The priests had a valid principle (the purity of the temple), but their application of that principle produced suffering. The real dilemma is: when the principle produces suffering, should it be maintained or

modified?

The Power of the Powerless

The elephant, in this scene, wields immense power despite having no institutional power. He cannot vote, he cannot sign decrees, he cannot give orders. He can only be—be himself, be true to his love, be willing to die rather than betray what he feels.

And this simple allegiance to being proves to be more powerful than any army. Because it forces the King— the man who can do anything —to confront something he cannot control.

In contemporary sensibility, this is a message of great power for all those who feel powerless in the face of power structures. Your powerlessness—your capacity to suffer, to love, to be faithful—is, in its own way, a form of power. It may not win political battles, but it can force those in power to see you as human beings, not as numbers or cases.

The Hidden Price of Decisions One of the most uncomfortable truths of contemporary life is that our decisions—especially those made at a distance, in the abstract, without seeing faces—have real consequences on real beings. The King, when he signed the order to remove the dog, probably did not think of the elephant. He thought of the purity of the temple, of the priests, of public order. The elephant was not in the room.

But now the elephant is here, in front of him, dying. And the King has to deal with the hidden price of his decision.

In the era of globalization, of decisions made in boardrooms that affect lives on the other side of the world, of public policies decided in parliaments that no one looks at, this is a crucial lesson: every decision has a human cost, and those who decide have a responsibility to see that cost, even when it is inconvenient, even when they are far away.

Medicine and the Soul

The doctors present, with their tools, are a reminder of a limit that contemporary medicine struggles to recognize: not everything that makes you suffer can be treated with drugs. The elephant doesn't have a disease—it has a pain of the soul. And for that pain, the pharmacopoeia has no remedies.

In our age of medicalization of everything—from sadness to shyness, from mourning to anxiety—the elephant reminds us that some suffering is existential, not pathological. They don't need care, but answers. They don't need drugs, but meaning. And sometimes, as in this case, the answer is simple: bring back what has been taken away.

Group Pressure

Courtiers watching and waiting are a perfect representation of the social pressure that weighs on those who have to make difficult decisions. They say nothing—they don't have to—but their presence, their looks, their whispers create an atmosphere in which the King's every move is observed, judged, weighed.

How many leaders today make decisions not based on what is right, but on how they will be judged? How many choices are dictated not by conscience, but by the fear of "what they will think"?

The King, at this moment, must decide whether to listen to his conscience or to comply with the expectations of those around him. It's a universal dilemma, which cuts across every level of life—from political to personal choices, from business to family decisions.

Dignity in Suffering

The elephant, despite everything, maintains an extraordinary dignity. He does not complain, he does not implore, he does not humiliate himself. He stands, looks the King in the eyes, and suffers in silence. There is a profound lesson in this dignity: suffering does not have to degrade. It can be carried with such integrity that it itself becomes a form of greatness.

In contemporary culture, which tends to hide suffering, to medicalize it, to remove it from public view, the elephant reminds us that the suffering shown—not exhibited, but simply not hidden—can have a transformative power. It can force the viewer to confront questions they would rather avoid.

ARTISTIC AND CULTURAL RESONANCES

"The School of Athens" by Raphael The arrangement of the groups of figures—the King in the center, the courtiers and priests gathered in a

semicircle, the open space between the main figures—recalls certain classical compositions of philosophical confrontation, in particular "The School of Athens," where philosophers gather around Plato and Aristotle in a visual dialogue that spans the centuries.

The Portraits of the Mughal Sovereigns

The representation of the King—the upright posture, the sumptuous clothes, the light that enhances his presence—recalls the portraits of Mughal rulers, in particular those of Akbar or Jahangir, often depicted in moments of contemplation or confrontation with sages and animals. There is the same attention to the dignity of the sovereign, to his ability to listen, to his openness to what is different.

The Photograph of Steve McCurry (Again)

The way light shapes faces, the ability to capture complex and ambiguous expressions, the attention to detail that reveals the story—all still echo Steve McCurry's work, particularly his portraits of people caught in moments of transition, of waiting, of imminent decision.

QUESTIONS FOR PERSONAL REFLECTION

- When, in my life, was I "the King"? When did I have to make a difficult decision, knowing that the consequences would be real for someone?

- Have I ever had to admit that I made a wrong decision? How did I feel? What helped—or prevented—me from doing so?

- In my daily decisions, do I look at the concrete consequences or do I stop at abstract principles?

- Who are the "priests" in my life? What voices push me to follow rules without looking at people?

- And the "courtiers"? How much weight does the judgment of others have in my choices?

- When I suffer, do I know how to maintain my dignity? Or does suffering lead me to lose myself?

- Is there anyone in my life who is silently dying for love? And I—like

the King—have the courage to see and act?

- What "food" do I offer to those I love, when what they really need I cannot—or will not—give?

CONCLUSION

This image of Scene Four is the moment of the possible turning point. It is not yet the solution—the King has not yet spoken, he has not yet decided—but it is the moment when all the forces involved have aligned themselves in such a way that a decision must be made.

The King has seen. He can no longer not see. The elephant is there, in front of him, alive but dying, dignified but destroyed. The priests wait, the courtiers observe, the mahout prays. The light of the sunset falls, time is running out.

The question is no longer "what is right in the abstract?" but "what will you do, now that you have seen?". And this is the question that every person with responsibility—every parent, every leader, every citizen— must ask himself or herself about the consequences of his or her actions. Not "what does the law say?", not "what will others say?", not "how can I save face?".

But: what will you do, now that you have seen?

The next scene—The Return—will give the answer. But for now, we are here, with the King and the elephant, in this moment of suspension in which everything is still possible, and in which the weight of power is revealed for what it is: not privilege, but responsibility. Not size, but service. Not domination, but care.

"The elephant does not eat without the dog. It's tenderness, but it's dependence."

The King saw tenderness. He saw addiction. Now he must decide whether his kingship—his power—will serve to honor that bond or to let him die. The light of sunset awaits his answer.

They took the dog in a crowbar—an absurd luxury for a street animal, but no one laughed. The little creature trembled, confused, its muzzle sniffing frantically catching familiar smells.

When they laid him at the entrance to the stable, he hesitated only a moment. Then he began to run, his short legs a frenzy, the yelps of joy that pierced the afternoon air.

Abhiṇha felt it before he saw it. The big head lifted, the ears opened wide, and then—for the first time in four days—it moved toward the sound.

They met in the middle of the courtyard, the huge elephant and the tiny dog. The dog jumped and writhed, his whole body wagging his tail, licking the elephant's trunk, his crude bark saying everything his simple mind could conceive: I'm here, I'm here, I'm here.

Abhiṇha wrapped his trunk around the little creature with infinite gentleness, lifted it, and placed it on his back. Then, for the first time since the dog's departure, he turned to the mountain of untouched food and began to eat.

Old Channa wept, and he did not care who saw him.

The King, watching from his balcony, nodded slowly.

"This," he said to no one in particular, "is love. But it's also a chain."

IMAGE DESCRIPTION

Composition and Framing

The image captures the emotional climax of the entire narrative—the moment of the reunion between the elephant Abhiṇha and his small dog. The composition is masterfully constructed to guide the gaze through an emotional trajectory that goes from the periphery to the center, from the race to the embrace, from movement to stillness.

On the left side of the frame, in close-up but slightly off-center, the little dog has just been freed from the crowbar—that absurd luxury item that brought him back to the stables—and is running towards the elephant with a speed that his small physical structure should not allow. His paws are an almost indistinct frenzy, an explosion of movement that contrasts powerfully with the painful stillness of the previous scenes. The mouth is wide open in what is clearly a yelp of joy—a sound we can almost hear, cutting through the sunset air like an announcement: I'm here, I'm here, I'm here!

The dog's body is all leaning forward, the tail is a whirlwind of happiness, the eyes—as far as you can guess— are fixed on the elephant. He looks at nothing else, sees nothing else. His entire existence, at this moment, is reduced to that enormous body that is moving towards him from the shadow of the stable.

On the right side, emerging from the darkness of the stable, the elephant Abhiṇha is caught in the act of coming out into the light. Its immense bulk has almost exploded out of the shadows—the days of fasting and sorrow seem forgotten, at least for this moment. The trunk is stretched forward, no longer limp and lifeless as in the scene of rejection, but vibrant, seeking, desiring. The ears are wide open—in elephants, this is a sign of attention, of excitement, of total openness to the world. His eyes—finally visible in the light of sunset— are bright with an emotion that cannot be contained: joy, of course, but also disbelief, as if the elephant could not believe that what he is seeing is real.

The two are about to meet in the center of the scene. The distance between them is minimal—a few meters, maybe less—but the image freezes the moment just before contact, prolonging the emotional

tension and allowing us to savor the anticipation of the meeting.

At the edge of the scene, on the left but further back, the old mahout Channa is on his knees—or perhaps simply fallen to his knees—his hands covering his face, his shoulders shaken with sobs. He cries openly, without any more restraint, without that reserve he had maintained in the previous scenes. His crying is both joy, relief, gratitude—but perhaps also something else, something that only he, in his wisdom, can see.

High up, on a distant balcony, barely visible against the sunset sky, is the King. His figure is small, almost negligible in composition—yet his presence is essential. He is looking at the scene below, and his expression— as far as one can guess from a distance—is complex: satisfaction, of course, for having made the right decision, but also a philosophical sadness, the awareness that this joy is also a chain, that this love is also a prison.

Light and Atmosphere

The setting sun is the great protagonist of this scene. The light is warm, golden, enveloping—that special light that only twilight can give, when the whole world seems suspended between day and night, between light and shadow, between joy and melancholy.

The light hits the dog in front, illuminating every detail of his matted fur, turning his run into a sequence of golden sparks. It strikes the elephant from the side, creating a glowing halo around its silhouette as it emerges from the shadows—as if the light itself wants to emphasize the sacredness of this moment. He hits the mahout on his knees, making the tears running down his face visible.

And finally, it strikes the King on the balcony—but in a different way: his figure is almost backlit, the details lost in the shadows, only the silhouette cut out against the fiery sky. It is as if the light wants to say: he has made the right choice, but his part is over; Now the scene belongs to them.

The dust raised by the dog's run dances in the rays of the dying sun—billions of particles that celebrate, with their invisible dance, the moment of reunion. It is as if the universe itself participates in joy.

The abandoned crowbar

In the background, in a secluded position, you can see the crowbar that brought the dog back—that absurd, luxurious object, completely

disproportionate for a stray dog. It was abandoned there, forgotten, irrelevant. The bearers—perhaps visible, perhaps not—are moving away, their mission accomplished.

The palanquin is the symbol of all the apparatus that was necessary to remedy the error: the king's order, the messengers, the servants, the transport. It's the bureaucratic and logistical machinery that, in the end, worked—but it's also a reminder of how complicated it is, sometimes, to do the right thing.

The Upcoming Meeting

The moment just before contact is chosen precisely. We don't see the embrace—we imagine it. It is in our mind that the elephant wraps the dog with its trunk, which lifts it, which places it on its back. The image gives us the tension, the anticipation, the promise—and entrusts us with the task of completing the scene with our imagination.

This compositional choice is powerful: it makes us participants in the joy, not just spectators. We must complete the act, and by completing it, we make it our own.

SYMBOLIC COMMENTARY

The Return as a Resurrection

The image of the dog's return has an almost paschal quality—it's a resurrection, a return from death to life. The dog was not dead, of course, but for the elephant it was as if it were. His absence had become such a total presence—the emptiness, the refusal of food, the slow death—that his return has the power of a miracle.

In many religious traditions, the return of what was lost is the most powerful symbol of hope. The prodigal son who returns home, the ring found, the sheep lost—every culture has its own stories of saving returns. Here, the return of the dog saves the elephant from death, and it also saves the King—from the tyranny of consistency, from the prison of pride, from the harshness of heartless power.

Running as a prayer

The dog's run is one of the most moving images in the entire narrative. It's not a functional race—"I have to get to the other side"—it's an expressive race, an action that serves no purpose except to say something. The dog runs because he cannot do anything else, because the joy is too much to stand still, because the body must participate in what the heart feels.

In this race, there is all the innocence of love that does not hold back, that does not calculate, that does not measure. The dog doesn't ask, "Will he still want me?" "Will he be angry with me?" "How will he welcome me?" He just runs, relying completely on what he will find.

It's a model of how love should be—and how, all too often, it's not. We calculate, we wait, we measure. The dog does not. The dog runs.

The Elephant That Comes Out of the Shadow

The elephant emerging from the shadow of the barn is a powerful symbol of rebirth. For days he was hidden in the darkness, turned against the wall, refusing light and life. Now, at the dog's call, he goes out—not completely, not yet—but his body is already reaching out to the light, to the other, to life.

The shadow behind him is still there—he's not completely healed, he's not completely come out—but the movement has begun. And that movement is everything.

Ears Wide Open: Total Listening

In elephant iconography, wide ears are often associated with wisdom —Ganesha, the elephant god, has large ears to hear the prayers of devotees. Here, Abhiṇha's wide-open ears signify an even more radical listening: he is listening not with his ears but with his whole body, with his whole soul. He's listening to the dog's yelp, the sound of his footsteps, the beating of his heart—and in that listening, he's coming back to life.

The Cry of Mahout: Catharsis

The cry of old Channa is the cry of catharsis—of those who have suffered with and for, of those who have hoped against hope, of those who finally see suffering come to an end. But it is also, perhaps, the cry of those who know that this joy is fragile, that this bond is dangerous, that the next separation—if there ever will be— could be definitive.

His hands on his face don't hide the shame—they hide, perhaps, too much emotion, what can't be shown because it's too intimate, too sacred. He weeps as one weeps in the face of a miracle: with gratitude and with fear.

The king on the balcony: the wisdom he observes

The figure of the King, distant and almost backlit, is the presence of awareness in the scene. While everyone else is completely absorbed in the emotion of the moment—the dog running, the elephant emerging, the mahout crying—the King watches. And by observing, he understands.

His complex expression—satisfaction mixed with philosophical sadness—is the sign that he has understood something that others, perhaps, cannot understand: that this joy is also a chain, that this love is also an addiction, that the tenderness that saves today could be the same that will kill tomorrow.

The King made the right choice," the dog reported, "but he is under no illusions. He knows that the problem is not solved, only postponed. He knows that the elephant will continue to depend on the dog, and that this addiction—however poetic—remains a cage.

His physical distance—on the balcony, far away—is also an emotional and philosophical distance. He does not share in joy; contemplates it. And in this contemplation, there is already the germ of the next level: the awareness that love, in order to be truly free, must learn not to be dependence.

The Dancing Dust: The Joy of the World

The dust particles illuminated by the sunset are, as in the previous scenes, silent witnesses. But here, unlike the scene of separation, they are not witnesses of pain—they are witnesses of joy. They dance in the light as if celebrating, as if they were participating in the general happiness.

It is as if the universe, which had witnessed the suffering impassively, now joins in the celebration. Dust cannot rejoice—but we, looking, project our joy onto it, and see it dance.

The abandoned crowbar: bureaucracy made useless

The abandoned crowbar is symbolic of all the apparatus that was necessary to bring the dog back—and how, at the moment of the meeting, that apparatus suddenly becomes irrelevant. The means are forgotten in the end. The bureaucracy that made the return possible disappears in the face of the reality of the return itself.

There's a lesson in this: Sometimes, we have to build complicated structures to do the right thing—but once the right thing is done, the structures can be abandoned. They are not the important thing.

BRIDGE TO CONTEMPORARY SENSIBILITY

The Joy of Finding It In The Age of Lost Connection

We live in an age of easy and superficial connections—WhatsApp, social media, video calls—and yet, paradoxically, also of deep and painful separations. People who love each other live in different cities, in different countries, on different continents. Families divided by migration, friends separated from life, lovers removed from work.

The image of the dog running towards the elephant speaks to all those who have been waiting for a return— the son returning home, the

lover returning from a trip, the friend finally showing up after years of silence. In that race, there is all the joy of those who see what they had lost, of those who embrace what they loved, of those who can finally say: you are here, you are really here.

The Value of Simple Management in a Complex World A dog run is a very simple gesture—running—yet it contains more meaning than a thousand words. In a hyper-verbalized world, where everything must be explained, argued, justified, this image reminds us of the power of the simple gesture, of the action that says everything without saying anything.

The dog doesn't say "I looked for you", he doesn't say "I missed you", he doesn't say "I love you". He runs. And running, he says it all.

How many times, in our relationships, do we look for the right words when a gesture would be enough? How many times do we complicate what is simple, when simplicity would be the answer?

The Fragility of Happiness and the Awareness of the King

The figure of the King on the balcony is perhaps the most contemporary detail of the entire image. In an age that bombards us with images of perfect happiness—perfect couples, perfect families, perfect vacations— the King reminds us that all happiness is fragile, that every joy carries with it the seed of future sorrow.

It is not cynicism, it is awareness. The King is happy for the elephant, but he knows—because he is wise, because he has seen enough—that this love, so all-encompassing, so dependent, is also a ticking time bomb. The next separation, when it comes, will be just as devastating.

In contemporary culture, we tend to remove this awareness. We want to believe that happiness can be eternal, that love can last forever, that bonds can be indestructible. The King tells us: enjoy this moment, but don't forget that it is a moment. His philosophical sadness doesn't detract from joy—it just makes it more precious, because it's more aware of its fragility.

Crying as liberation

The cry of the mahout is a powerful image in an age that often suppresses tears, especially in men. Crying is seen as weakness, as a loss of control, as something to hide. Yet, here, crying is liberation—it is the body that can finally let go of the tension of days, the fear, the anxiety, the hope.

In contemporary sensibility, there is a rediscovery of the value of crying—not as a weakness, but as a physiological process of emotional release. Crying is good, psychologists say. Crying cleans. The mahout, kneeling with his hands on his face, is the image of this cleanliness, of this necessary catharsis.

The Role of the Compassionate Leader

The King, in this scene, embodies a rare and precious model of leadership: the leader who admits mistakes, who reverses course, who chooses compassion over consistency. In an era of populism and leaders who never admit they were wrong, this is an almost revolutionary image.

The King could insist—he could let the elephant die, he could defend the priests' decision, he could save face at the cost of a life. Instead, he chose to see—to see the elephant, to see the suffering, to see the truth—and he acted accordingly.

He is a role model for all those who have responsibilities—parents, teachers, managers, politicians, anyone who has the power to influence the lives of others. True strength is never to make mistakes; it is correcting oneself when one discovers that one has made a mistake.

The Anquin and the Necessary Bureaucracy

In an age of growing bureaucracy—forms to fill out, queues to queue, permits to obtain—the abandoned palanquin is an ambiguous symbol. On the one hand, it represents the necessary complication: sometimes, to do the right thing, we have to go through complicated procedures. The dog could not return alone; someone had to go and get him, someone had to take him back.

But on the other hand, the abandoned palanquin reminds us that procedures are means, not ends. Once the right thing is done, we can—and must—forget about them. Bureaucracy that feeds on itself, which becomes an end in itself, is one of the plagues of contemporaneity. The palanquin, abandoned and forgotten, tells us: use the tools, but don't let them use you.

The Community That Observes and Participates

The scene is full of presences—the porters who leave, perhaps other servants, perhaps courtiers—but all these presences are on the margins. The center is occupied only by the two protagonists and their

love.

There's a lesson in this: in our lives, we're surrounded by people—family, friends, coworkers, acquaintances—but the really important moments, the ones that matter, are often intimate, private, together. The community can observe, it can rejoice with us, but it cannot enter into the core of our emotional experience. That core belongs only to those who love and to those who are loved.

Love That Saves—But Remains Dependency

Finally, the image confronts us with the paradox that runs through the whole of level 7: love saves—the return of the dog saves the elephant from death—but love remains dependence. The elephant is alive, but it is alive because the dog has returned. His life is still hanging by that thin thread.

In contemporary psychology, we would speak of codependent relationships—those in which one person's emotional survival depends completely on the presence of the other. They are intense, passionate relationships, but also fragile and potentially destructive.

The image doesn't judge—it just shows. It shows the joy of returning, but also, through the King's gaze, the awareness that this joy is precarious. He invites us to rejoice with the elephant, but also to ask ourselves: is my love like this? Does my happiness depend so totally on someone? And if so, is this what I want?

ARTISTIC AND CULTURAL RESONANCES

The Return of Rembrandt's Prodigal Son

The image of the return, of the reunion, of the imminent embrace immediately evokes Rembrandt's famous painting, "The Return of the Prodigal Son". In both works, the moment just before contact is charged with a tension that is both physical and spiritual. In both, those who return are welcomed by those who have waited. In both, there are figures who observe on the margins, silent witnesses of a love that surpasses them.

The Race of Munch's "The Scream"

The dog's run—that frantic, almost desperate movement—recalls the expressive energy of Munch's "The Scream", but reversed in sign: there the scream was of anguish, here it is of joy; there the figure was still and the environment in motion, here the figure runs and the environment is still. But in both cases, the emotion is so strong that it deforms reality, that it becomes a body.

Robert Doisneau's Photograph of the Kiss

Doisneau's famous photograph, "The Kiss in front of the Hôtel de Ville", captures a moment of intimacy in a public space, with the city living around oblivious. Here, the moment is similar: the intimacy of the meeting takes place in an open space, with figures observing—but the absolute center is the meeting, and everything else is frame.

QUESTIONS FOR PERSONAL REFLECTION

- Who, in my life, waits for me to "come back"? To whom do I owe a run, a gesture, a presence?

- Who am I waiting for, with the same intensity with which the elephant waited for the dog?

- What would it mean, for me, to "run towards" someone with the same innocence as the dog?

- In my greatest joys, is there also the awareness of their fragility? Or do I let myself be completely absorbed by the moment?

- When was the last time I cried with joy? When was the last time I allowed tears to express what words couldn't?

- In my relationships, am I more the elephant or the dog? Am I dependent on someone so totally? Is anyone so totally dependent on me?

- Is there a "crowbar" in my life—a tool, a procedure, a habit—that I should abandon because it has already done its job?

- If I could see my life from above, like the King on the balcony, what would I see? What truths about my loves, my addictions, my joys?

- Does this image make me more grateful for the people I love? Or does it make me more anxious about the possibility of losing them?

CONCLUSION

This image from Scene Five is the emotional climax of the first part of the Jātaka—the moment when all the pain, all the waiting, all the tension is resolved into an explosion of joy. The dog runs, the elephant emerges from the shadows, the mahout cries, the King watches. The sunset envelops everything in a golden light that seems to bless the

scene.

But it is not a simple happy ending. The King's gaze—that complex expression of satisfaction mixed with philosophical sadness—reminds us that joy is true, but fragile; that love is real, but dependent; that tenderness is poetic, but it is also a cage.

The elephant is alive. The dog is back. The mahout cries with joy. But the question hanging in the air—the same one the King is asking himself on his balcony—is: and then?

And then, when the joy has subsided, when the days return to normal, when the dog is back there, asleep against the elephant's paw—what will have changed? Has the elephant learned anything? Or will he continue to depend on the dog as before, perhaps even more, because he now knows what it means to lose him?

These are the questions of the next level—the questions that will take us from Axis B to Axis C, from immanent justice to the fall into addiction and liberation. For now, however, we can stop here, in this moment of grace, and rejoice with the elephant, with the dog, with the mahout.

Because joy is true, even if fragile. Love is real, even if dependent. And tenderness is poetic, even if it is a cage.

For now, that's enough.

"The elephant does not eat without the dog. It's tenderness, but it's dependence."

We saw tenderness. We have seen addiction. We have seen the separation and the return. Now, with the King's gaze observing from the balcony, we are ready for the next step: the awareness that love, to be truly free, must learn not to be a prison.

But that's another story—or rather, another level.

Epilogue

IMAGE DESCRIPTION

Composition and Framing

The image comes across as an intimate, close-up detail after the meeting—a silent epilogue that follows the emotional climax of scene five. The composition is deliberately collected, almost claustrophobic in its intimacy, as if the camera had approached to grasp what the previous scene, in its breadth, could not show.

In the center of the frame, in absolute close-up, there is the small dog sitting on the back of the elephant. It is nestled in a position of total abandonment and trust, its small and disheveled body contrasting with the immense size of the animal on which it rests. Its position is behind the elephant's head, wedged into the safe space between the ears and the beginning of the back—the perfect spot to be protected and to protect in turn, to see and to be seen.

The dog is eating from a small bowl—a detail of almost touching tenderness—placed on the back of the elephant next to him. It is a simple meal, suitable for a dog, but the fact that it is there, on the back of the elephant, says it all: the elephant is no longer just a

companion, it has become a home, a table, a refuge. The dog eats serenely, his small body relaxed, his eyes half-closed in that contentment that only those who feel completely safe can afford.

The elephant occupies the rest of the frame with its bulk. He is turned slightly to the side, his eye visible in profile—an eye that does not look at food, does not look at the horizon, but that seems to be looking inward, toward a newfound peace. His trunk is raised, bringing a piece of sugar cane to his mouth—the first real meal after days of fasting. He eats slowly, calmly, with the awareness of someone who knows he is returning to life.

Their bodies are in contact. The dog touches the elephant, the elephant hears the dog. There's no room between them—literally and metaphorically. They are back to being one, as in the scene before, but with a difference: now they know what it means to be separated. That knowledge is present, though not visible, in the atmosphere of the image.

The light is warm, peaceful, late afternoon—that light that follows sunset but is not yet night, when the world seems suspended in a held breath. The light envelops both creatures with the same sweetness with which the trunk enveloped the dog in the first scene.

The Subtle Shadow

But the image contains an element that the first scene didn't have: a subtle visual hint of a cage or chain. The prompt specifies that this can be accomplished in a variety of ways—perhaps the shadow of a barn bar falls through them, perhaps a delicate light pattern creates the illusion of a golden chain, perhaps there is an architectural element that suggests a prison.

This detail is barely perceptible. He does not shout his presence, he does not disturb the peace of the scene. It is there, like a whisper, like a silent question: is all this tenderness really freedom?

The chain—if it is a chain—is golden, made of light and shadow, not iron. It is a poetic chain, almost beautiful. But it is still a chain.

The Elephant's Expression

The eye of the elephant deserves special attention. It is not the glassy and absent eye of the scene of rejection, nor the wide and incredulous eye of the race towards the dog. He is a calm, satisfied eye, but with a new quality: a softness that was not there before, as if something had

melted inside him.

Maybe it's gratitude. Maybe it's the newly emerging awareness of how precious what he has—and how fragile it is. Perhaps it is simply the peace of those who have stopped fighting and can finally rest.

The Dog That Eats

The dog eating on the back of the elephant is an image of total trust. He couldn't be more vulnerable: he's eating—an activity that requires you to let your guard down—on the back of a huge animal that could, in theory, knock him to the ground with a movement. But it won't. The dog knows this, with that knowledge that does not pass through the brain but through the body, through instinct, through the habit of being loved.

His bowl is small, almost ridiculous in its smallness compared to the elephant—but it is there, carefully arranged, as if someone (the mahout? the King? fate?) wanted to ensure that the little one could also eat, on the big one, next to the big one, with the big one.

SYMBOLIC COMMENTARY

The Golden Chain: The Ambiguity of Love

The most powerful and complex element of this image is the subtly suggested chain—that "golden" chain that does not imprison but binds, that does not hurt but retains. It is the perfect symbol of the ambiguity of love at this level: love is a chain, but it is a gold chain; it is a prison, but it is a poetic prison; it is dependence, but it is tender dependence.

In the religious iconography of many traditions, gold chains are often associated with sacred bonds— marriage, vows, eternal covenants. They are chains that do not break because they are choices, because they represent not constraint but fidelity. And yet, they remain chains —they limit freedom, define boundaries, create dependency.

The image asks us: is this chain beautiful or is it terrible? It is both. It's beautiful because it represents a bond so deep that neither of you wants to break. It is terrible because, if broken, it kills.

The Dog on the Back: The Reversal of Roles

In the first scene, the dog slept next to the elephant, protected by its paw. Now, the dog is on top of the elephant, on its back. There is an evolution in this position: the dog is no longer only protected, but is also raised, carried high, made visible.

Symbolically, this suggests that love not only protects, but elevates. The dog, a worthless stray, is now on the back of the most powerful animal in the kingdom—not as a parasite, but as a companion, as a friend, as part of a unit.

But there is also another interpretation: is the dog, at the top, also more vulnerable? Falling off the back of an elephant is dangerous. His elevated position is also a position of risk—but a risk that the dog does not perceive, because he trusts him.

Eating Together: Communion Rediscovered

The act of eating—both eating, each eating—is an act of communion. In the scene of rejection, the elephant did not eat, and food became a

symbol of separation. Now, both eat, and food becomes a symbol of shared life.

But they eat different foods—the elephant the sugar cane, the dog his meal from the bowl. There is no confusion, there is no merger. They respect their differences while celebrating their union. The elephant does not try to eat the dog's food, the dog does not try to eat the sugar cane. They are together, but they are themselves.

This is an important lesson about healthy love: unity does not require identity. You can be together being different, each with their own needs, their own desires, their own food.

The Eye of the Elephant: Acquired Awareness

The elephant's calm eye is not the unsuspecting eye of the first scene. He saw absence, he suffered separation, he touched death. That knowledge is now part of him, even in the newfound peace.

There is a quality of gratitude in that eye—not the slavish gratitude of one who has been saved, but the gratitude of one who knows he has been saved, of one who knows he might not have been. It is the eye of those who have gone through the pain and returned, carrying with them the invisible scars of experience.

In many spiritual traditions, true wisdom comes not from happiness, but from suffering going through. The elephant is wiser now—not happier, perhaps, but more aware. And that awareness is visible in his eye.

The Shadow of the Chain: The Future Already Present

The shadow of the chain—or the visual hint of a cage—is what distinguishes this scene from the first. In the first scene, innocence was total. There was no shadow of separation, there was no awareness of fragility. Now, the shadow is there.

It is a shadow of what has happened, and also of what could happen. It is the memory of past pain and the premonition of future pain. It is the knowledge, now engraved in the soul of both, that nothing is forever, that even the strongest bonds can be broken, that even the most tender love is fragile.

But the shadow is thin, not oppressive. It doesn't destroy the peace of the moment—it simply qualifies it, it adds a depth to it that it didn't have before. The joy of the elephant and the dog, now, is a conscious

joy— more precious because it knows it is fragile, more intense because it knows it is temporary.

Food: Nourishment for Body and Soul

In this image, food has a dual function. Nourishment for the body, of course—the elephant has to eat to live, the dog has to eat to live. But also nourishment for the soul—eating together, eating after separation, eating in newfound peace is an act that goes beyond biology.

In the Buddhist tradition, food is often used as a metaphor for what sustains life—not only physical, but also spiritual. Here, food sustains both: the life of the body, which ends without nourishment, and the life of the relationship, which without moments of sharing fades away.

The Small Bowl: Attention to the Small

The dog's bowl, small and almost insignificant next to the elephant's immensity, is a detail of attention— someone thought of the dog, someone prepared his food, someone placed him on the elephant's back so that he too could eat there, in that special place.

It's a reminder that in true love, no detail is too small. The happiness of the dog is just as important as the happiness of the elephant. His needs—even the need to eat from his bowl, not from the elephant's mountain of food—are recognized and respected.

BRIDGE TO CONTEMPORARY SENSIBILITY

Normality After the Crisis

This image speaks of something deeply human: the return to normality after a crisis. After separation, after fasting, after the fear of death—finally, we go back to eating, being together, living.

In our lives, we go through crises—illness, bereavement, separation, failure—and then, if we're lucky, the time comes when life resumes. It's not the same life as before—it carries scars—but it's life. We go back to eating, working, loving. Rediscovered normality is a form of healing.

But the image also reminds us that normality is not innocence. The shadow of the chain—the awareness of what has happened—remains. There is no going back, we go forward, taking memory with you.

The Relationship as a Space of Mutual Care The image of the dog eating on the back of the elephant is a powerful metaphor for how, in healthy relationships, we care for each other—not in the same way, not to the same extent, but each with what he can.

The elephant offers its back—stability, height, protection. The dog offers its presence—lightness, warmth, companionship. Neither of them could do what the other does, but they both contribute to the relationship.

In contemporary culture, we often measure relationships in terms of fairness—who gives more, who receives less. This image suggests a different model: not equity, but complementarity. Everyone gives what they have, everyone receives what they need. The important thing is not that the contributions are equal, but that the relationship is vital for both.

Awareness of Fragility as Enrichment

The shadow of the chain—that subtle but ineliminable presence—represents the awareness of the fragility of all happiness. In contemporary psychology, this awareness is often associated with gratitude: when we know that something can be lost, we appreciate it more.

The elephant now knows what it means to lose the dog. That knowledge doesn't stop him from enjoying his presence—in fact, perhaps it allows him to enjoy it more, because every moment together is perceived as precious, as not taken for granted.

In the age of abundance and the removal of death, this is an important lesson: the awareness of finiteness is not the enemy of happiness, but its ally. What we know we can lose, we love more.

The "Golden Chain" in Contemporary Relationships

How many of our relationships are "golden chains"? Bonds that we have chosen, that we love, but that limit us—in ways that we accept because the bond is more important than the freedom it costs us.

Marriage is a golden chain—it limits, but it is chosen. Parenthood is a golden chain—it requires sacrifice, but it is loved. Deep friendship is a

golden chain—it takes time, attention, presence, but it is precious.

The image does not judge these chains. It simply shows them—and invites us to recognize them for what they are: limits that we accept because the love they give us is worth more than the freedom they take away from us.

The Return to the Body After Trauma

The act of eating—simple, everyday, mundane—is charged with meaning here. After days of fasting, the elephant returns to the body, returns to basic needs, returns to life through food.

In trauma psychology, returning to the body is a crucial stage of healing. After traumatic events, we often dissociate—we leave the body because being in the body is too painful. To heal means to come back—to feel the physical sensations, the needs, the desires again.

The elephant, eating, is returning to its body. The dog, eating on his back, accompanies him on this return. Healing happens together.

The Challenge of Loving Without Possessing

Finally, the image poses the question that will be central in the transition to Axis C: how to love without possessing? The elephant loves the dog—deeply, tenderly, totally. But his love is also dependence. Without the dog, he does not live.

The challenge—for the elephant, for us—is to learn to love so that love is an addition, not a replacement. That the presence of the other enriches life, but is not the only source of it. That the absence of the other is pain, but not death.

It's a difficult challenge—perhaps the most difficult of love. And the image does not give answers. It only shows the beauty of the bond, and the subtle shadow of the chain, and leaves us with the question.

ARTISTIC AND CULTURAL RESONANCES

Michelangelo's "Pietà"

The image of the small over the great, the vulnerable over the powerful, the body resting on another body, recalls certain

compositions in the Pietà—the Madonna holding the dead Christ in her lap. Here, however, the "little one" is not dead but alive, and the "great" is not in mourning but at peace. The reversal is significant: tenderness is not only for death, but for life.

Elliott Erwitt's Photography

Photographer Elliott Erwitt has often portrayed dogs next to humans, dogs on sofas, dogs in situations that reveal the tenderness of the human-animal relationship. The affectionate yet melancholic quality of this image—the peace, the connection, the subtle shadow—is reminiscent of his work.

Frida Kahlo's Painting

In many of Frida Kahlo's self-portraits, small animals—monkeys, parrots, dogs—are placed on her shoulders or next to her, symbols of affection and vulnerability. The presence of the dog on the back of the elephant evokes that same intimacy, that same trust.

QUESTIONS FOR PERSONAL REFLECTION

- In my dearest relationships, what is "golden chain"? What do I accept to lose—in terms of freedom, autonomy, time—for love?

- After a crisis, can I get back to "normal"—or do I get caught up in trauma?

- In my relationships, do I know how to leave room for the other to be different from me? Do I respect his "foods", his needs, his differences?

- Does the awareness of the fragility of my relationships make them more precious, or more anxiety-provoking?

- Are they thicker on the back or under the back? Do I carry or am I gifted? Do I protect or am I protected?

- What would it mean, for me, to "love without possessing"? Is it possible? Is it desirable?

- Does the shadow of the chain—the knowledge that anything can come to an end—help me live better in the present, or does it ruin it?

- At this point in my life, am I eating—am I living—or am I still fasting, still in trauma, still in separation?

CONCLUSION

This epilogue image is the culmination of the first part of Jātaka—the moment of peace after the storm, the normalcy after the crisis, the life after the threat of death. The elephant eats, the dog eats on its back, the light of sunset envelops them.

But the shadow of the chain—that subtle, almost invisible presence—reminds us that this peace is not the innocence of the first scene. Now they know. Now they have seen the abyss. Now they carry with them the memory of separation and the awareness of fragility.

The circle closes—we go back to the initial image, the elephant and the dog resting together—but it is not the same circle. It is a circle that has gone through pain and has come out transformed. The tenderness is the same, but now it is a conscious tenderness. The addiction is the same, but now it is a recognized addiction.

And the King, from his balcony, observes and knows. He knows that this peace is true, but fragile. He knows that this love is real, but dependent. He knows that the next separation—if there ever will be—could be fatal.

But for now, tonight, the elephant eats. The dog eats on its back. The light of the sunset illuminates them. And the shadow of the chain—the thin, poetic, golden one—is only a shadow, not yet a prison.

For now, that's enough.

"The elephant does not eat without the dog. It's tenderness, but it's dependence."

We saw tenderness. We have seen addiction. We have seen the separation and the return. Now, in this image of watchful peace, we are ready for the next step: to carry this awareness into the heart as we enter Axis C, where egoic affection will meet the possibility of liberation.

But that's another story—or rather, another level. For now, we can rest with the elephant and the dog, on this quiet evening, with the light shadow of the chain reminding us: loving is beautiful, loving is dangerous, loving is all we have.

The Fish He Feared for His Wife

IMAGE DESCRIPTION

Composition and Framing

The image is presented as a composition masterfully divided into two worlds—above and below the surface of the Aciravatī River—united and separated together by that thin, trembling line that is the boundary between water and air. It is an image that breathes on two levels, that lives on two levels, that tells two stories at the same time.

In the upper world, the riverbank stretches placidly under a sky that seems suspended in an eternal light. The tall grass barely sways, moved by a wind that we do not feel but imagine. And there, sitting with the patience that only fishermen know, is an old man—his figure is almost part of the landscape, so still is it, so much is it merged with the environment. He holds in his hand a line that gets lost in the water, invisible already a few centimeters from the surface, but whose presence is made tangible by a slight reflection, by an interruption in the light. He is waiting. We don't know for how long, we don't know for how much longer. His patience is that of nature itself—without haste, without anxiety, with no apparent purpose other than the very act of waiting.

In the world below, the scene is almost dreamlike in beauty. The current flows clear and crystalline, revealing every detail of the sandy bottom—the smooth pebbles, the aquatic plants that sway like slow dancers in a rhythm that only they know, the play of light that filters from above creating dancing columns that move with the motion of the surface.

And in this underwater world, two fish swim together. They are Maccha and Macchī—he is slightly larger, with those scales that catch the light in a different way, with a movement of the body that suggests attention, vigilance, a constant awareness of the presence of the other; she is more elegant, with silver scales that seem to be made of liquid light, who moves with the grace of someone who does not need to protect herself because she knows she is protected.

He swims around her—not aggressively, but with a circularity that is both affection and control. It is as if her very presence creates an invisible field, a perimeter within which she can move safely, but beyond which— perhaps—she should not go.

Sunlight filters in distinct, almost theatrical rays from above, illuminating specific areas of the seabed—a stone here, a plant there, Macchī's silvery body in a sudden flash. It is a light that chooses, that reveals, that blesses.

The Boundary Between Worlds

The surface of the water is rendered with a mastery that deserves attention. It's not a sharp line, a sharp cut between two worlds—it's a vibrating membrane, a border that shakes, reflects, and lets through. Through it, the world above can be glimpsed distorted, as in a dream —the figure of the fisherman is there, but it is elsewhere, separated by a barrier that is both thin and impassable.

Fish, in their world, perhaps do not know that they are being observed. Perhaps the figure of the fisherman is for them only a shadow, a distortion of light, something that does not belong to their universe and therefore—perhaps—does not exist.

The Hidden Details

But the image also contains elements that are not in the foreground, waiting to be discovered. In the water, in the distance, barely visible between the play of light and the plants, there is a hook. It's small, almost imperceptible, but it's there—a foreign object, a silent threat, a reminder that this aquatic paradise is not separate from the world of

suffering, that danger can come from where you don't expect it.

And the shadows—the shadows of the fish, the plants, perhaps the fisherman himself—stretch over the sandy bottom, creating a world of silhouettes that is the negative of the illuminated one, a dark presence that accompanies every beauty.

The Colors

The color palette is rich and complex. The emerald greens of aquatic plants, the deep blues of the water in the unlit areas, the bright silvers of the fish, the golds of the light that filters through—and then, in the world above, the earthy browns of the shore, the duller openings of the grass, the off-white of the fisherman's robes.

It is a palette that says: this world is beautiful, but it is also dangerous; it is bright, but it has its shadows; He is alive, but death is already present, waiting.---

SYMBOLIC COMMENTARY

The Two Worlds: The Fundamental Separation

The image is built on the tension between two separate worlds—water and air, the world of fish and the world of humans, ignorance and awareness, innocence and threat. This separation is the symbolic foundation on which the entire narrative rests.

Fish live in their world unaware—or maybe not, maybe there's a vague uneasiness, a premonition—but they can't see clearly what's going on above them. The surface distorts, reflects, confuses. The fisherman is a shadow for them, a mystery, perhaps not even perceived as a threat.

Yet, his line crosses that surface. The boundary between worlds is crossable—in one direction only. What is above can reach what is below, but not vice versa. Fish cannot emerge to see who threatens them; they can only suffer.

This asymmetry is a powerful metaphor for the human condition: we live in our own world, with our worries, our loves, our jealousies—and around us, perhaps, there are forces we don't understand,

destinies we don't control, "fishermen" whose existence we ignore until the line rips us off.

Maccha and Macchī: Love and Jealousy

The two fish are much more than just animals—they are archetypes of human love, with all its lights and shadows.

Maccha, the male, swims around Macchī with a movement that is both protection and control. Its circularity is the visual symbol of jealousy—not yet exploding into conflict, not yet destructive, but already present as the structure of their relationship. He has to know where she is, he has to keep an eye on her surroundings, he has to make sure that no one else approaches.

No, the female, swims with the grace of one who feels safe—but is that feeling safe based on ignorance? On acceptance? On resignation? Its silvering shining in the light is the beauty of the beloved, but it is also what draws the eye—not just Maccha's, but everyone's, including perhaps the fisherman.

Together, they form an image of love as a closed system—two swimming together, separate from the rest, in a world that seems made just for them. But the hook is already there, in the water, waiting.

The Hook: The Hidden Destiny

The presence of the hook, barely visible in the distance, is the most disturbing detail of the image. In a picture of peace and beauty, here is the foreign object—the cold metal, the harpoon, that which hurts and holds.

The hook is the destiny that waits. It is what will happen, even if it is not happening now. It is the possibility of suffering that is always present, even in moments of maximum joy. It is death that dwells in life, loss that dwells in possession, betrayal that dwells in fidelity.

In the Buddhist tradition, the fishhook is also a symbol of attachment—what captures us, what we can't get rid of. The bait is desire, hook is the consequence. The fish don't see the hook—they see the bait. But the hook is there, and when they take the bait, it will be too late.

The Light That Filters In: Partial Awareness

The rays of light penetrating the water create areas of illumination

and shadows. Not everything is visible, not everything is revealed. Fish live in a world of chiaroscuro, where some things are clear and some are not, where the truth is always partial, where what is not seen may be dangerous—or may not exist.

It is a metaphor for the human condition: we see only a part of reality, only a part of the consequences of our actions, only a part of what threatens us. And in this partial vision, we must swim, love, live.

The Fisherman: The External Force

The figure of the fisherman, at the top, is the symbol of everything that is outside our understanding and control. He's not evil—he's just a man who fishes, as he always does, as he always will. But for fish, its presence is a pure threat.

In our lives, there are forces that we do not control—chance, fate, other people's decisions, social structures, history. We do not see them clearly, we do not fully understand them, but their effects reach us, as the line reaches the fish.

The fisherman is also, in a more spiritual reading, ignorance itself—that which causes suffering without knowing it, that which acts out of habit, out of necessity, without malice but with devastating consequences.

The Surface: The Veil of Maya

The surface of the water, that trembling boundary between two worlds, is the veil of Maya of the Indian tradition—the illusion that separates apparent reality from true reality. Fish believe that their world is all that exists; they do not know that above them there is another world, with other creatures, other laws, other dangers.

We humans live in the same way, immersed in our reality, convinced that what we see is all that is. But maybe, beyond some surface we can't cross, there's another world—and in that world, someone is watching us, and maybe, one day, they'll drop their line.

BRIDGE TO CONTEMPORARY SENSIBILITY

The Digital/Physical Duality

The image divided between two worlds—above and below—resonates powerfully with our contemporary experience of living in two worlds at once: the physical world and the digital world.

Like fish in water, we swim in our daily lives—relationships, work, affections—but above us, or perhaps around us, there is another world: that of screens, social media, digital identities, virtual connections. And like fish, we don't always see clearly how that world affects us—but its "line" reaches us, captures us, transforms us.

The figure of the fisherman could be the algorithm—invisible, incomprehensible, but powerfully present— that decides what we see, what we desire, what we buy. And the hook is the click, the purchase, the like— seemingly harmless, but capable of holding us back in ways we don't understand.

Jealousy in the Age of social media

Maccha, who constantly swims around Macchī, is the perfect image of contemporary jealousy—the one fueled by social media, where every like, every comment, every interaction can become a reason for suspicion. "Who is the one who commented on your photo?" "Why did you like that post?" "Who are you talking to in chat?"

The circularity of his swimming is the metaphor of the obsessive thought that goes around and around the same doubts, the same fears, without ever finding peace. And Macchī, unaware or perhaps not entirely, continues to swim in her light, beautiful and unaware—or perhaps aware, but unable to free herself from that loving surveillance that is also a prison.

Beauty That Attracts Danger

Macchī's silver scales, which sparkle in the light, are her beauty—but they are also what makes her visible, what draws the eye, what exposes her to danger. The fisherman doesn't see just any fish—he sees a flash of silver, a promise of beauty, and drops his line right there.

In contemporary culture, beauty—especially female beauty—is both gift and condemnation. What makes you visible, lovable, desirable, is also what exposes you to the gaze of others, to judgment, to predation. Not at all, she is beautiful, and for this reason she is in danger.

The Invisibility of Danger

The hook is barely visible in the picture—almost hidden, almost

imperceptible. Fish may swim past it without seeing it. It is the invisible danger, the one that is not seen but is there, that waits.

In our lives, how many dangers are invisible? Diseases that grow inside us without symptoms. Relationships that wear out without noise. The economic crises that mature silently. The climate catastrophes that are approaching day after day without us perceiving them. We're like fish—we swim in a beautiful world, and all around us, barely invisible, are hooks.

Fisherman's Patience

The fisherman waits. He doesn't get agitated, he doesn't move, he doesn't show haste. His patience is that of time that works silently, of destiny that waits for the right moment, of death that is not in a hurry because it knows that in the end it will win.

In our age of instant gratification, of real-time responses, of needs that want instant satisfaction, this patience is almost incomprehensible—and because of that, frightening. It reminds us that not everything is under our control, that some forces are waiting, that their time is not our time.

The Surface as a Boundary and as a Bridge

The surface of the water separates—but also allows you to see, distorted, the other world. Fish can glimpse the fisherman as a shadow, a distortion. We can glimpse the afterlife, destiny, God—as shadows, as distortions, as something we don't understand but know is there.

In contemporary spirituality, more and more people are trying to cross that surface—with meditation, with contemplative practices, with the exploration of consciousness. They want to see what's on it, they want to understand who the fisherman is, they want—maybe—to get rid of the fear of the hook.

Love as Prison and as Freedom

Finally, the image confronts us with the paradox of love that will be the central theme of this second part: love is what gives meaning to life—Maccha and Macchī swim together, and this together is their joy—but it is also what makes us vulnerable, what exposes us to pain, what, as we will see, can become a prison.

In contemporary relationships, we seek love as fulfillment, as

completeness, as meaning—but we discover that loving also means exposing oneself, risking, suffering. There is no love without vulnerability. There is no union without possible separation. There is no fidelity without possible jealousy.

The image of the two fish swimming together, with the hook hidden nearby, is the photograph of every human relationship: beautiful, precious, and fragile.

ARTISTIC AND CULTURAL RESONANCES

The Mughal and Persian Miniature Tradition The division of the image into two worlds—above and below—recalls certain Persian and Mughal miniatures that depict scenes of hunting or everyday life with a complex spatial organization, often dividing the image into horizontal registers that tell different but connected stories.

Hokusai and Japanese Art

The way in which water is rendered—transparent but present, with its currents and plays of light—is reminiscent of Japanese prints, especially those of Hokusai, where water is always alive, always moving, always part of the narrative.

Contemporary underwater photography

The luminous, almost dreamlike quality of the image—the light that filters through, the fish that seem suspended, the plants that sway—recalls the great contemporary underwater photography, that of artists such as David Doubilet or Brian Skerry, who show us a world that exists next to our own but separate, beautiful and mysterious.

QUESTIONS FOR PERSONAL REFLECTION

- In which "two worlds" do I live at the same time? What boundaries separate different parts of my life?

- In my relationships, am I more Maccha or more Macchī? Am I controlling or am I being controlled? Do I protect or am I protected?

Am I watching or am I being watched?

- What invisible "loves" are there in my life? What dangers do I not see but could be there, lurking?

- Does my beauty—that which makes me visible, lovable, desirable—also exposes me to dangers?

- Who is the "fisherman" in my life? What external, uncontrollable forces influence my destiny?

- Do I know how to wait patiently, like a fisherman, or do I want everything at once?

- Is the boundary between my worlds a barrier or a bridge? Can I cross it? Do I want to go through it?

- Is love, in my life, more freedom or more prison? More joy or more fear?

CONCLUSION

This opening image of Part Two is much more than just an introduction—it's a symbolic map of everything that will follow. The two separate worlds, the two fish swimming together, the light filtering through, the hidden hook, the patient fisherman—every element is full of meaning, every detail is a promise of what is to come.

Maccha and Macchī swim in their world, unaware—or maybe not—of the threat that looms over them. Their love is beautiful, it's tender, it's all they have. But it's also, even now, a form of imprisonment—he swimming around her, she agreeing to be protected, both of whom can't swim beyond the boundaries they've set for themselves.

And I love it waits. The story has yet to begin, but its outcome is already written in the picture—not in the sense that we know what will happen (maybe yes, we know the Jātaka), but in the sense that the possibility of pain is already there, even in the deepest peace.

We enter this new world—the world of water, of fish, of love that becomes fear—bringing with us the awareness gained in the first part.

We know that love can be a chain, even when it is golden. We know that separation can kill. We know that the return is possible, but it is not guaranteed.

Now, let's follow Maccha and Macchī into their clear waters, and watch what happens when the hook— finally—is lowered.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

This image shows us the before—peace before the storm, love before fear, innocence before knowledge. The next scene will show us what happens when the hook strikes, and jealousy—already present as a shadow—becomes the protagonist.

SCENE ONE: THE WEAVERS OF THE RIVER

In the clear waters of the Aciravatī River, where sunlight danced on the sandy bottom and aquatic plants swayed like slow green dancers, lived a fish named Maccha with his wife, Macchī.

They were, as far as the fish knew, a close-knit couple. They swam together, ate together, rested together in the cool shade of overhanging rocks. When Macchī explored the slums, Maccha circled around her, her little fishy mind filled with a vague, lingering unease that humans would later call jealousy.

Not that he had words to define it. He only knew that when other male fish approached his wife, her fins stiffened and he threw himself into the middle, pushing her away. He knew that when she lingered near the bright pebbles where the sun created patterns like flakes of gold, she felt a knot in her little fish breast.

It was his. His. Thought was not a thought, but a pulsing in the blood, older than fish, older than rivers, older perhaps than the world itself.

IMAGE DESCRIPTION

Composition and Framing

The image introduces us to the intimacy of the underwater world of the Aciravatī River with a composition that is both serene and tense, bright and shadowy—a perfect balance of elements dancing between peace and restlessness.

The scene is immersed in crystal clear water, so transparent that every detail of the backdrop is visible with almost miraculous precision. The sandy bottom is sprinkled with colored pebbles—ochre, light gray, some quartz reflections that catch the light—and crisscrossed by a dense forest of aquatic plants that sway slowly, as if following the breath of the current. They are tall, supple plants, of an intense green that turns towards the emerald where the light hits them, creating a vegetal landscape that is both refuge and stage.

In this suspended scenario, two fish are the absolute protagonists of the scene.

Maccha—the slightly larger male—swims with a determination that is almost palpable. His body is oriented in such a way as to constantly keep an eye on Macchī, his partner, but also—and here is the revealing detail— the surrounding environment, the open spaces, the shadowy areas from which a rival could emerge. His position is slightly ahead and to the side of her, as an escort, as a protecter, as a controller. It's not random swimming, it's not the relaxed gait of an explorer—it's intentional, focused, alert swimming.

Macchī—the female, her silver scales so bright that they seem to be lit from within—moves with a grace that is the exact opposite of Maccha's tension. Her body sways following the currents, bends with the plants, seems to dance more than swim. The light seeks it, finds it, caresses it—its every movement creates a flash of silver that crosses the water like a thought of beauty. It is visible, in a way that Maccha —with its duller, more camouflaged scales—is not. Its silvering is an affirmation: I am here, I am beautiful, I exist.

Around them, sunlight filters in from above in distinct, dancing columns—the famous "rays of God" that penetrate the water and

create almost theatrical zones of illumination. Each ray is different: some wide and enveloping, others as thin as blades, others broken by the movement of the surface into a thousand luminous fragments. In one of these rays, a school of tiny fish—perhaps fry—suddenly flickers, a collective flash of life that crosses the scene like lateral thinking.

But it is in the background that the deepest tension of the image is played. In the distance, barely perceptible among the plants and the play of light, another form can be glimpsed—another male fish, whose silhouette is deliberately blurred, almost evanescent, like a possibility rather than a presence. Its direction is uncertain— is it coming? Is it going away? Does it really exist or is it just a shadow cast by plants?

Maccha's fins, meanwhile, are stiffened—a detail that a distracted observer might miss, but it's there, visible to the beholder. The dorsal and pectoral fins, which are soft and flexible in relaxed swimming, are here taut, erect, almost ready. It is the posture of someone who is preparing for something—to intervene, to defend, to attack.

Light and Color

The color palette of this scene is dominated by three families of colors: the greens of the plants (ranging from the soft green of the new shoots to the deep green of the mature leaves), the blues and aquamarines of the water (which become more intense in the deep, lighter areas near the surface), and the silvers of the fish (with Macchī capturing and reflecting the light in an almost dazzling way).

The light is uneven—it creates areas of intense illumination where colors are saturated and vivid, and areas of half-light where everything dims, dims, becomes suggestive. It is in these areas of semi-darkness that the other fish hides, it is in these areas that the threat—or perhaps just the fear of the threat, lurks.

The Atmosphere

The overall atmosphere is one of tense stillness—like those moments in nature when everything seems to stand still, but you can feel in the air that something is about to happen. The water is calm, the plants sway slowly, the fish swim gracefully—and yet there is something about the stiffening of Maccha's fins, the blurred presence of the background, that says: not everything is as it seems, the peace is only apparent, the tension is already here.

It is the atmosphere of a love that is becoming a prison, of a

protection that is becoming control, of a fidelity that is becoming an obsession.

SYMBOLIC COMMENTARY

The Dance of Jealousy: Maccha and Control

Maccha, with its slightly advanced and lateral stance, visually embodies the structure of jealousy. It's not yet open conflict, it's not yet violence—it's something more subtle and perhaps more pervasive: the constant reorganization of space to keep the object of one's love at the center, and everything else at the periphery.

His position says: I am here, between you and the world. Whatever comes—danger or opportunity, threat or possibility—will have to pass through him. He is the filter, the guardian, the custodian. She's safe, sure—but she's also in a cage, even though the cage is made of attention and presence, not bars.

In the symbolic tradition, the male fish swimming around the female in this way is often associated with the concept of territory—not in the sense of physical space, but in the sense of relational space. Maccha isn't defending an area of the river—she's defending her, her attention, her gaze, her chance to be desired by others.

Macchī: the beauty on display

Macchī, with its silver scales that catch the light, is the symbol of everything that is visible, desirable, exposed. Her beauty is not a defect—it is a gift, it is her nature. But in a world of gazes, beauty is also what attracts, what provokes desire, what can be disputed.

Her grace, her dancing with the currents, is the image of innocence—she doesn't know that she's the object of contention, she doesn't know that her free swimming is interpreted by Maccha as potential betrayal, she doesn't know that her every move is observed, measured, judged.

Yet, perhaps, he knows something. Perhaps, in the way she moves, there is also a subtle awareness that she is being watched—not just by Maccha, but by the world. Perhaps her grace is also a form of response to that gaze, a way of saying: I am here, I am alive, I am free—in spite of everything.

Aquatic Plants: The Labyrinth of Relationships

The plants that sway around the two fish are not mere decoration—they are an active part of the symbolism. They create a labyrinth of possible paths, hiding places, escape routes. Through them, one can see and not be seen, one can approach and move away, one can disappear and reappear.

The other male fish, in the background, is made almost evanescent by being among the plants—it is not clearly visible, it is not unmistakably present. He is perhaps a real rival, or perhaps he is just a projection of Maccha's fear, a shadow created by his own jealousy.

Plants thus become the symbol of the ambiguity of reality: is what we see real or is it constructed by our mind? Does the other fish exist or is it just the product of our insecurity?

The Light He Chooses: Selective Detection

The light that filters in from above doesn't illuminate everything evenly—it chooses what to reveal and what to leave in shadow. It illuminates Macchī, makes it shine, puts it on display. It partially illuminates Maccha, reveals its tension, its stiffened fins. It leaves the other fish in the shadows—or barely illuminates—making it ambiguous, possible but not certain.

This selective light is the symbol of human knowledge: we see only a part of reality, only what the light (consciousness, attention, awareness) decides to reveal. The rest is shadow, it's possibility, it's fear—or it's nothing.

Stiffened fins: the body that speaks

The detail of Maccha's stiffened fins is perhaps the most powerful in the whole image. In an underwater world where everything is fluid, where every movement is undulating and harmonious, that stiffness is out of tune—an introduction of hardness into a universe of softness.

Fins speak body language that doesn't lie. Maccha may swim gracefully, she may hide her tension—but the body always betrays the truth. Its fins say: I'm on alert, I'm ready, I'm afraid.

In contemporary psychology, we recognize here the concept of hypervigilance—the state of someone in a relationship who is constantly on alert, ready to detect signs of danger, betrayal, abandonment. Maccha's fins are his tense muscles, his gaze scanning

the horizon, his inability to relax.

The Other Fish: The Real or Imagined Threat

The presence—or perhaps just the suggestion of presence—of the other male fish is the catalyst for all the tension of the scene. We don't know if it's real. We don't know if he is actually swimming towards Macchī or if he is simply passing by. We don't know if he has intentions or if he is just an aquatic soul living his life. But for Maccha, his existence—even if only possible—is enough. His fins stiffen, his attention polarizes, his peace is broken. The other fish, real or imagined, has already done its damage: it has introduced doubt into Eden.

This is the deep dynamic of jealousy: it does not need proof, it does not need certainties. The possibility is enough for her. Betrayal doesn't have to happen—just let it happen, and already the poison is spread.

Crystal Water: Illusory Transparency

The water is crystal clear—everything is visible, everything is clear. Yet, precisely in this absolute transparency, the greatest deception is hidden: the illusion that everything that is visible is all that is real. Maccha sees the other fish—but he doesn't see his intentions. He sees Macchī swimming—but he doesn't see his thoughts. He sees the world in its clarity—but he doesn't see what really matters: the inside.

Crystal clear water is the metaphor for the superficiality of sensory perception. We think we see everything, but we see nothing of what really matters—the desires, the fears, the intentions, the love. The heart of the other always remains hidden, even in the clearest water.

BRIDGE TO CONTEMPORARY SENSIBILITY

Jealousy in the Age of Digital Transparency

We live in an age of unprecedented transparency—social media allows us to see (or think we see) what the people we love do, where they go, who they hang with. We can control their likes, their comments, their interactions. We can know if they have "liked" someone's photo, if they have commented on a post, if they have been seen online at midnight.

And it is precisely this transparency—like Maccha's crystalline water—that fuels jealousy in new and pervasive ways. We don't need to suspect: we can see. Or rather, we can see something—the fragments, the traces, the appearances—and from those build entire scenarios of betrayal.

The other fish in the background is the suspicious like, the ambiguous comment, the online presence at a strange hour. We don't know what that means—but our minds, like Maccha's, stiffen, ready to defend, ready to control.

Beauty as Exhibition in the Age of the Image

Macchī, with its silver scales that catch the light, is the image of all those who—for their beauty, their charisma, their social visibility—are constantly exposed to the gaze of others. In an age where the image is everything, where bodies are constantly shown and looked at, this exposure is both power and vulnerability.

To be beautiful, today, is to be desirable—and to be desirable means to be threatened, or at least perceived as such by those who love us and fear losing us. Maccha's jealousy doesn't come from anything Macchī has done—it simply stems from the fact that she is visible, that she can be seen, that she might be desired.

How many contemporary relationships are undermined not by real betrayals, but by the fear that the visibility of the other—on social media, in clubs, in the world—can lead to something? How many fins stiffen when the partner posts a photo, when he receives a comment, when someone looks at him?

The Prison of Protection Maccha believes he is protecting Macchī. He swims ahead of her, between her and the world. Her intention— we can assume—is good: she wants to keep her safe, she wants to prevent other males from bothering her, she wants to ensure her loyalty and safety.

But this protection is also a prison. He can't swim freely, he can't explore, he can't meet others—because his every movement is observed, his every direction is controlled, his every pause is interpreted.

In contemporary relationships, this dynamic is all too common. Under the banner of protection—"I protect you," "I keep you safe," "I only want your good"—golden cages are built. Those who love too much, those who fear losing too much, end up imprisoning the very thing

they love.

Rigidity as a Metaphor for Anxiety

Maccha's stiff fins are the perfect representation of relationship anxiety—that constant tension that never truly relaxes, that transforms every moment of peace into anticipation of the next threat, that consumes emotional energy into alertness instead of enjoyment.

In contemporary psychology, relationship anxiety is one of the main sources of suffering in couples. The fear of being betrayed, abandoned, unloved enough—this fear stiffens the fins, keeps the body on alert, prevents the trusting abandonment that is the basis of true intimacy.

Maccha can't enjoy Macchī's beauty—he's too busy checking that no one takes it away from him. His focus is on danger, not on gift. And in doing so, he loses exactly what he seeks to protect: the joy of presence.

The Other as a Projection

The other fish—that fading silhouette in the background—is perhaps the most disturbing element of the scene, because we don't know if it's real. It could be an actual rival, or it could just be in Maccha's mind.

This ambiguity is powerfully contemporary. How many of our jealousies are based on real threats, and how many on projections—on our insecurities, our fears, our past wounds that make us see enemies where there are none?

Psychology tells us that pathological jealousy is often projective—we attribute desires to the other that are actually our own, or we fear that the other is doing what we ourselves might do, or we see threats that exist only in our own minds. Maccha's other fish may be real—but it could also be a reflection of his own insecurity, the materialization of his fear of not being enough.

The Dance of Freedom and Control

No dancing, free, in the light. Maccha checks, tense, in the shadows. Their dance is asymmetrical—she lives, he watches; she exposes himself, he protects; She is unaware, he is hypervigilant.

In many contemporary relationships, this asymmetry is the norm. One of the two—often, but not always, man—takes on the role of the guardian, the observer, the controller. The other—often, but not

always, the woman—lives her life, often unaware of being constantly monitored, or perhaps aware but resigned, or perhaps aware and in silent struggle.

The image does not judge—it shows. It shows the beauty of Macchī, the tension of Maccha, the ambiguity of the background. And it leaves us with the question: in which of these two fish do I recognize myself? And which one would I like to identify with?

ARTISTIC AND CULTURAL RESONANCES

Botticelli and the Birth of Venus

Macchī's stance, emerging from the light as from a shell, with the grace of one who has just come into the world, recalls Botticelli's Venus—the goddess of love born from the foam of the sea, beautiful and unaware of her power. Like Venus, Macchī is exposed—to the world, to looks, to desire. And like Venus, her beauty is both blessing and condemnation.

Hockney and the Water

David Hockney's representations of water—those Californian pools where light creates plays of reflections and transparencies—have something in common with this image: the same quality of suspension, the same way of rendering water not as a background but as an active presence, as part of the narrative.

Miyazaki's Cinema

The underwater scenes of Hayao Miyazaki's films—I'm thinking of "Ponyo on the Cliff" or "Spirited Away"— have the same dreamlike quality, the same light filtering in from above, the same presence of sea creatures that are both animals and symbols. In Miyazaki, water is always alive, always part of history, always full of meaning.

QUESTIONS FOR PERSONAL REFLECTION

- In my relationships, am I more Maccha or more Macchī? Am I controlling or am I being controlled? Do I protect or am I protected? Am I watching or am I being watched?

- Are my "fins" relaxed or stiff? Do I live my relationships with anxiety or with confidence?

- What "other fish" do I see in the background of my relationship? Are

they real or projections of my insecurities?

- Is my beauty—what makes me visible and desirable—a source of joy or fear for me? And for those who love me?

- In my relationships, is there room for the free dance of the other, or is his every movement observed and judged?

- Is the protection I offer—or receive—really protection, or is it already prison?

- What would it mean to me to swim like Macchī—gracefully, in the light, without fear? And what would it mean to swim like Maccha—with vigilance, protecting, controlling?

- Does the transparency of my life—what I show, what is visible—make me more vulnerable or freer?

CONCLUSION

This image from Scene One—The Weavers of the River—is the perfect introduction to the jealousy drama that will unfold in the later scenes. It shows us the apparent peace of the beginning, the beauty of love that does not yet know it is sick, the tension that already inhabits bodies even when the waters are calm.

Maccha and Macchī swim together in their crystalline world. He protects, she dances. He checks, she exposes herself. He sees threats, she sees light. They are the image of every couple who loves—and of every love that, by loving too much, risks destroying what it loves.

The other fish is there, in the background—real or imaginary, it doesn't matter. His presence—even if only possible—has already changed everything. Tension has entered Eden. The fins have stiffened. Dance is no longer free.

Now, the hook has yet to fall. The separation has yet to take place. But we already know—because we know Jātaka, because we know life—that something is going to happen. The peace of this scene is the calm before the storm, innocence before knowledge, love before fear.

And we look, and we wait, and we ask ourselves: what would I do, if I

were Maccha? And what would I do, if I were Macchī?

The answers will come—in the next scenes, and in life.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

For now, it's just two fish swimming together in a river of light. But the jealousy is already here—in the stiffened fins, in the watchful gaze, in the shadow in the background. He is just waiting for the right moment to show his face

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SCENE TWO: The Glow in the Water

The fisherman was old and patient, as fishermen should be.

He knew the moods of the river, the points where the current slowed down and the fish gathered, the hours when they fed. He also knew that the biggest fish were the most wary, and that catching them required not only skill, but something akin to seduction.

His hook was small, the bait inviting. He threw it where the water flowed clear and deep, where the sunlight hit the riverbed and made the pebbles shine like scattered coins.

Maccha saw the bait from afar. He wasn't a stupid fish. He had seen others take the bait of such temptations and disappear, dragged upwards, into that terrible world of air and light where the fish could not breathe.

But the bait passed by, and with it came a smell—sweet, rich, unlike anything in the river. And at that moment, his attention wavered.

She looked at Macchī, who was happily rummaging through the aquatic plants, his silver sides catching the light. She was beautiful. It was his. What if another fish had approached her while he was far away? And if—

His jaws closed on the bait.

The hook penetrated. The line stretched. And Maccha, the jealous husband, the devoted companion, was dragged upwards through a water that suddenly seemed to resist, through layers of light and

pressure, into the fiery and breathless world above.

IMAGE DESCRIPTION

Composition and Framing

The image immerses us in a moment of dramatic suspension, a frozen moment in which Maccha's destiny— and with him, Macchī's—hangs on a thread as thin as the line that rises to the surface. The composition is masterfully built around a visual conflict: two opposite directions that compete for the attention of the protagonist, and with it, his soul.

At the center of the scene, in the foreground but slightly off-center, Maccha is caught in a moment of fatal hesitation. His body is suspended in the water, not moving but waiting, as if time itself had stopped around him. The perspective is from his point of view—or rather, it shows us him watching, making us part of his dilemma.

His gaze is the real subject of the image, and it is a divided gaze. One eye—the one facing forward—is fixed on the bait floating in front of him, a small morsel that shimmers with an almost supernatural light, a golden glow that seems to promise everything and nothing. The other eye—the one we can see in the profile—is turned backwards, towards Macchī who swims serenely among the aquatic plants in the background.

This division of the gaze is the emotional center of the image. Maccha can't look in two directions at once— no one can—and yet, right now, he's forced to. His attention is torn between the desire for what is in front of him and the fear of losing what is behind.

The bait is rendered with almost hypnotic precision. It hangs from a thin, sharp, barely visible hook—a cruel detail that the fish, in its fixation on the mouthful, probably doesn't see. The hook is almost invisible, and this near-invisibility is its most powerful weapon. The line rises to the surface in a thin line that is lost in the light, connecting this underwater world to another world—that of the fisherman, of destiny, of death—that Maccha cannot see but that he has already chosen him.

Behind him, in a skillfully managed depth of field, Macchī swims among aquatic plants. His silver form is rendered with an almost

dreamy quality—it's there, it's real, but it's also already far away, already separated from him by distance and distraction. Plants create a vegetable veil that envelops it, protecting it and hiding it at the same time, making it even more desirable precisely because it is partially hidden.

Sunlight filters in distinct rays from above, creating theatrical lighting that chooses what to reveal. It illuminates the bait with intensity, makes it shine like a small underwater sun. It illuminates Macchī, but in a more diffuse, softer way, as if the light itself wanted to suggest that she is the past, the already possessed, the safe—while the bait is the future, the not yet, the promising.

Air bubbles—perhaps produced by Maccha's movement, perhaps by the current—slowly rise to the surface, small spheres of transparency that follow the same direction as the line, as if to show the way upwards, into the unknown, into danger.

Colors and Light

The color palette is deliberately contrasting. The dominant tones are the deep blue-greens of the water, which create an atmosphere of freshness and mystery. In this cold environment, the bait emerges as a hot spot—gold, amber, warm light reflections that make it irresistible to the eye, just as it is irresistible to the fish.

The fish are rendered in silvery tones, with Macchī capturing the light in a more diffused, almost ethereal way, while Maccha—in the foreground—has a more opaque, more concrete, more present silveriness.

Bubbles are small circles of perfect transparency, reflecting light differently depending on their position— some glow like diamonds, others are almost invisible.

The Atmosphere

The atmosphere is one of suspended tension—the kind of tension you feel in the moments before an irrevocable decision, when everything is still possible but nothing will ever be the same again. The water seems to hold its breath, the plants have stopped swaying, the bubbles rise with exasperating slowness.

It's the atmosphere of the moment of choice—when desire and fear face each other in a silent duel, and the soul hangs like a pendulum between two possibilities.

SYMBOLIC COMMENTARY

The Bait: The Desire That Seduces

The bait is the most complex and powerful symbol of the image. It is, at the most immediate level, what fish eat—but it is also much more than that. It is the promise of satisfaction, the desire that materializes, the object of desire that suddenly appears in the flow of existence and demands attention.

Its hypnotic quality—that eye-catching shimmer—is characteristic of all objects of desire: they appear to us brighter, more important, more real than anything else around us. The bait shines, and in that shine, everything else—Not the plants, the river itself—loses intensity, becomes a background.

In the Buddhist tradition, the bait is desire itself (taṇhā), the thirst that drives us to grasp, to possess, to consume. It is the cause of all suffering, because what we desire—once grasped—turns out to be less and less than it promised, and the desire shifts to something else, in an endless cycle of dissatisfaction.

The Hidden Hook: The Invisible Consequence The hook is barely noticeable—almost a detail, almost an accident. Yet, it is the decisive element. The bait promises pleasure, but the hook delivers pain. Bait is what we see, hook is what we don't see—and that's why it's so dangerous.

The hook represents all the hidden consequences of our choices. Every decision—especially those dictated by desire—has a cost, a sharp tip that is revealed only after we have taken the bait. The purchase that indebts us, the relationship that imprisons us, the promotion that steals our time—each bait has its hook, and the hook is always there, even when we don't see it.

In Buddhist symbology, the hook is also the attachment itself—what holds us back, what we cannot free ourselves from once we have taken the bait. The bait is desire, the hook is the consequence of desire: dependence, slavery, suffering.

The divided gaze: the inner laceration

The most heartbreaking detail of the image is Maccha's gaze—one eye on the bait, one eye on Macchī. It is the perfect representation of the inner conflict between desire and love, between novelty and security, between adventure and fidelity.

Maccha cannot look in two directions—no one can—and this very impossibility is his doom. As he looks at the bait, he loses sight of Macchī. As he looks at Macchī, he loses sight of the bait. He cannot have both, yet he desires both.

This divided gaze is the human condition itself. We are constantly suspended between alternatives, pulled in opposite directions, unable to choose without losing something. And in this suspension—in this moment of hesitation—we often lose everything.

In contemporary psychology, this is the conflict between the system of approach and the system of avoidance: we desire novelty, but we fear losing what we have. And this tension can paralyze us—or push us to make rash choices.

No: Love already possessed

Macchī, in the background, is the symbol of everything Maccha already has. It is present love, security, fidelity, family beauty. Its silver plating is less brilliant than the lure—not because it objectively is, but because Maccha, caught up in the new desire, sees it as less brilliant.

It is the tragic dynamic of habit: what we possess loses its shine in our eyes, not because it is less precious, but because our attention is captured by what we do not have. The grass is greener and greener—and the fisherman's bait is getting brighter.

Macchī's position—among the plants, partially hidden—also suggests that Maccha is already losing it, even though he hasn't taken the bait yet. Because losing her doesn't necessarily mean she's gone—it means he doesn't see her anymore, he doesn't appreciate her anymore, he's no longer present to her. And this absence, this betrayal of attention, is already a form of separation.

The Bubbles: The Fragility of the Moment

The bubbles rising to the surface are small reminders of the fragility of this instant. They are ephemeral— they are born, they rise, they burst —and their existence is measured in seconds. Like this moment of choice, like life itself.

Their direction—upwards, toward the surface—follows the same trajectory as the line, as if they wanted to show Maccha the way out, or perhaps the danger. But Maccha doesn't see them—his eyes are elsewhere, torn between two visions, unable to pick up on the little signals the universe sends him.

Water: The Medium of Deception

Water, which in the previous scene was transparent and revealing, here becomes an accomplice to the deception. Its transparency allows the bait to glow, allows the light to create that hypnotic glow, allows Maccha to see—and be fooled.

Water is the medium through which desire manifests itself, but it is also what separates Maccha from the truth—the truth of the hook, the truth of the fisherman, the truth of consequences. Water is life itself, the flow of existence in which we are immersed, and it is precisely in this flow—in this transparency—that the greatest pitfalls are hidden.

BRIDGE TO CONTEMPORARY SENSIBILITY

Divided Attention in the Digital Age

Maccha with his gaze divided between the bait and Macchī is the perfect image of the contemporary human being, constantly suspended between reality and screen, between present and notification, between love and distraction.

How often do we find ourselves in this position—one eye on the person we love, the other on the vibrating smartphone? One thought on the conversation in progress, the other on the message that awaits a response? One foot in our real life, the other already projected into the digital world?

The bait, in this reading, is the notification—that little glow that promises us something new, exciting, important. And the hook is the addiction that follows—the inability to detach, the compulsive need to control, the anxiety of separation from the device.

No one in the background is our real life—the one we're living, what we're supposed to be living, but which gradually fades away in the blurring of our distracted attention.

The Fear of Losing and the Desire to Acquire

Maccha is torn between two fears: the fear of losing Macchī and the desire to acquire the bait. It is the same tension that runs through our daily existence: we want to keep what we have, but we also want to get what we don't have. And often, in the attempt to obtain, we lose.

In consumer culture, this tension is constantly fueled. New products, new relationships, new opportunities— all are presented to us as shiny lures, promises of instant happiness. And as we look at these lures, as we reach out to them, what we have—often precious, often irreplaceable—becomes blurry, distant, less important.

The Invisible Hook of Contemporary Choices

Every choice we make—the purchase, the relationship, the job, the city in which to live—has its invisible hook. Subprime mortgages, toxic relationships, soul-eating careers, isolating transfers—these are all loves we don't see when we're dazzled by the bait.

The financial crisis of 2008 was caused by millions of people seeing the bait—the dream house, the easy mortgage—without seeing the hook—the floating rate, the housing bubble, the default. Relationships that end badly often begin with a baite—the attraction, the chemistry, the promise—and only reveal the hook later—the dependence, the control, the violence.

Maccha, in this moment of suspension, is all of us—faced with a choice, dazzled by the promise, blind to the consequence.

Jealousy as an inner hook

There's another level of reading: the bait could be Macchī herself—or rather, the fear of losing her. Maccha is so worried about what might happen—that another fish approaches, that she might betray him—that he doesn't see the real danger: his own obsession.

Jealousy is a bait—it promises protection, fidelity, control—but it hides a hook: the destruction of the relationship, the estrangement of the beloved, the loneliness. The more Maccha tries to keep Macchī, the more he loses her—because his focus is on the threat, not on her.

In contemporary relationships, this dynamic is devastating. Jealousy—fueled by social media, insecurity, the culture of competition—becomes a bait that promises to protect love, but actually destroys it. The hook is the loss of what you were trying to protect.

The Glow As A Metaphor For Advertising

The bait shimmers with a studied, artificial quality—just like contemporary advertising. The saturated colors, the implicit promises, the impossible perfection—everything is designed to capture attention, to make us desire, to make us take the bait.

We're bombarded with thousands of baits every day—commercials, banners, sponsored posts, influencers showcasing perfect lives. And behind every bait, there is a hook: the product that does not satisfy, the debt that accumulates, the dissatisfaction that grows, real life that seems more and more opaque compared to those shiny images.

Maccha, with his enchanted gaze on the bait, is the ideal consumer—distracted, desiring, vulnerable.

Choice and Regret

The image captures the moment before the choice—when anything is still possible. Maccha can still swim away, he can still return to Macchī, he can still avoid the hook. But the moment is running out, and the choice—whatever it may be—will have irreversible consequences.

In our culture, we're obsessed with choice—the more options we have, the freer we feel. But this freedom is also a condemnation: every choice excludes other possibilities, every yes is also a no, every path is also a loss. Maccha, suspended between two directions, is the image of our anxiety about choice—the fear of making mistakes, of losing, of repenting.

ARTISTIC AND CULTURAL RESONANCES

Caravaggio and the Call of Matthew

The light that chooses what to illuminate—the bait in the foreground, Macchī in the background—recalls Caravaggio's technique of chiaroscuro, where the light is not uniform but dramatic, selective, almost theatrical. As in "The Call of St. Matthew," where the light of Christ chooses the tax collector from the shadows, here the light chooses the bait—and in the choice, it reveals the conflict.

The Judgment of Paris The moment of choosing between three goddesses—Paris who must decide who is the most beautiful—is a classical archetype that is rewritten here in underwater form. Maccha must choose between two "goddesses": the bait (promise of pleasure) and Macchī (love already possessed). Like Paris, his choice will have tragic consequences.

Contemporary advertising

The hyper-realistic quality of the bait—the saturated colors, the studied shimmer—recalls contemporary advertising images, where the food is made so perfect that it looks more than food: promise, dream, pure desire.

QUESTIONS FOR PERSONAL REFLECTION

- In my life, what are the "lures" that catch my attention? What do they promise me, and what are they hiding?

- When did I experience a moment of "divided gaze"—torn between what I had and what I wanted? How did it end?

- Which "loves" did I discover only after taking the bait? What hidden consequences turned out to be too late?

- In my relationships, am I present or distracted? Do I look at who I love, or do I look elsewhere—to screens, desires, fears?

- Does the fear of losing someone I love make me more attentive or more obsessive? Is my jealousy bait or protection?

- What would it mean, for me, at this moment, to "swim away from the bait"? What choice seems impossible to me, yet necessary?

- Do I see the bubbles—the little signals, the coincidences, the warnings—or am I too caught up in my desire to notice them?

CONCLUSION

This image of Scene Two is the heart of the drama—the moment when everything can still change, and when, precisely because of this, the tension is at its highest. Maccha is suspended between two worlds, between two desires, between two possible futures. On the one hand, the bait—the promise, the novelty, the risk. On the other, Macchī—security, love, the already known.

His attention is divided, and in this division the loss is already present. For even if he eventually swims away from the bait, even if he returns to Macchī, something will have changed—doubt will have entered, temptation will have been experienced, innocence will be lost.

And if, on the other hand, he takes the bait—if desire wins over fidelity—then the hook will do its job, and Maccha will discover that the bait promised everything and kept only pain.

It's time to choose. The moment that defines who we are. The moment that, in its brevity, contains our entire life.

We look at Maccha, and in him we look at ourselves—suspended between bait and love, between desires and fears, between what we have and what we would like. And we wonder: what will he do? What would I do? What will I do?

The answers—in the next scene, and in life.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

For now, Maccha is not yet captured. He is still suspended, still free, still able to choose. But the bait glitters, the hook waits, and time—like bubbles—rises inexorably to the surface.

SCENE THREE: The Cage of Wind

He lay on the bank of the river, gasping.

The air was fire in his gills. The light was agony in his eyes. And above him towered the fisherman, a giant in the terrified sight of the fish, holding his line in his mouth.

But even then—as death drew near, as her small body writhed in need

of water—Maccha's mind was not focused on her own danger.

He turned, trying to see the river. Trying to see her.

She'll think I've abandoned her. He'll think I'm gone, that I've found another one, that—

The voice of the fisherman, muffled and huge: "Nice shot. My wife will be happy."

Maccha flinched once, twice, a desperate dance of terror and desire. But it wasn't death he feared. It was something worse—the thought of Macchī, waiting in the cool water, looking at him, looking and wondering, and then, finally, looking away.

She will think that I did not love her.

He'll think I'm gone.

He will find another.

IMAGE DESCRIPTION

Composition and Framing

The image pulls us into a moment of inverted pain—a visual paradox so powerful that it stops your breath. Maccha, the fish that until a moment ago swam free in the crystal clear waters of the Aciravatī River, now lies on the rocky bank, in an element that for him is pure death. But the scene isn't built around his dying— it's built around his looking.

The composition is deliberately unbalanced, almost claustrophobic, with Maccha in the foreground occupying much of the frame, his body lying on a bed of rough and sharp stones. The position is unnatural, painful—a fish's body out of the water loses all grace, all fluidity, becoming a foreign, almost grotesque thing. The gills are wide open in a desperate effort to extract oxygen from an element that contains none, the mouth is open in a mute circle that is both panting and crying.

But the most extraordinary element—the one that transforms this image from a simple death scene into a masterpiece of pathos—is the eye. Maccha's eye is not turned upwards, towards the fisherman who caught him, nor towards the sky that he perhaps glimpses for the first time. He is stared with desperate intensity towards the river, towards the water from which he was torn, towards that other world now unreachable.

And in that river, barely visible as an already distant, already separated presence, there is Macchī. Its silver shape is rendered with a selective de-blurring technique—it's sharp enough to be recognizable, but nuanced enough to look like a dream, a memory, a vision. He's swimming away—or maybe he's just continuing his unsuspecting life —and his direction is opposite to Maccha's. He moves away, and in this distance, he takes with him everything that matters to Maccha.

The line still hangs from Maccha's mouth—a cruel, almost obscene detail. The thin thread that tore him from his world now hangs inertly, connecting him to an immediate but already irretrievable past. At the end of the line, just off-screen, you can sense the fisherman's hand—or maybe not, maybe it's just the shadow of a human presence

that unleashed all this without even knowing what it was destroying.

The contrast between the two worlds—the bank and the river—is rendered with visual violence. The shore is made of rugged rocks, sharp edges, dry and earthy colors. The river, even seen from afar, retains its transparency, its softness, its life. The line between the two —that surface that Maccha crossed in a direction of no return—is sharp, inexorable, like a blade.

Light and Color

The light is that of the day that continues indifferent—perhaps the same light as in the previous scene, perhaps a few hours later. But now it's no longer the light dancing on the water and creating glows—it's a raw, unforgiving light that reveals every detail of Maccha's suffering: the scales that lose their luster, the skin that dries out, the eye that is already beginning to veil.

The colors are divided into two distinct palettes. On the shore: dried browns, grays of the rock, the dull silver of the dying fish, the faint red of the gills—the blood of life leaving. In the river: the greens of the plants, the blues of the water, the quicksilver of Macchī—the continuation of life, indifferent to the drama that is unfolding a few meters away.

A single drop of water—perhaps the last drop left on Maccha's scales —falls from his body and heads for the ground, a fragment of what he was, a tear that the earth will drink mercilessly.

The Atmosphere

The atmosphere is one of excruciating tragic irony. Maccha is dying—he's living his agony—and yet his mind, his heart, his focus aren't on death. I'm on Macchī. I am about the fear of being forgotten, betrayed, replaced. It is as if a man on the verge of execution is concerned not with imminent death, but with what his wife will think of him when he is gone.

This irony—this reversal of priorities—is rendered visually by the direction of the gaze. If Maccha were to look at the sky, the scene would be one of pity. If he looked at the fisherman, he would be afraid. But he looks at the river, he looks at Macchī—and it becomes heartbreaking comprehension: even in the face of death, love-fear, love-possession, love-dependence is stronger.

The Cage of Air: Death in the Wrong Element

The title "The Cage of Air" is already a powerful symbol in itself. Air—what for us humans is life, breath, freedom—for Maccha is death, it is prison, it is the element that kills him. This inversion says something profound about the relativity of all experience: what for one is salvation, for another is destruction; what for one is freedom, for another is a cage.

But the cage isn't just physical—it's mental, too. Maccha is trapped in the air, sure, but he's also trapped in his jealousy. His body can't breathe, but his mind can't stop thinking about Macchī. Two prisons at the same time: that of the wrong element and that of sick attachment.

In the symbolic tradition, air is often associated with spirit, freedom, elevation. For Maccha, however, it is the opposite: it is the fall, the end, the impossibility of life. This inversion reminds us that there are no absolute symbols—it all depends on the perspective, the nature of the person experiencing the experience.

The gaze as a testament Maccha's eye—that eye fixed on the river, on Macchī—is his testament, the last will of a dying man who can no longer speak. She says: she, only her, always her. But this testament is ambiguous: is it love or is it obsession? Is it fidelity or is it fear? Is it a desire to see her again or fear that someone else will see her?

The eye that looks is also the eye that accuses—not Macchī, who has done nothing, but fate, life, the universe that separates him from her. And it is also the eye that begs—it begs to understand, to wait, not to forget, not to betray.

This gaze is the emotional center of the whole scene, and perhaps of the whole Jātaka. In just one detail— the direction of an eye—the whole dilemma of human love is condensed: we love so much that we cannot stop loving even in the face of death, and this love is both our greatest beauty and our deepest prison.

Not Receding: The Indifference of the World

Not swimming away—or simply continuing to swim—is perhaps the most painful element of the image. Not because she's cruel, not because she wants to abandon Maccha, but because she's oblivious. He

doesn't know. He cannot know. She lives in her own world, in her water, in her light—and while Maccha dies on the shore, she continues her life, serene, beautiful, far away.

This ignorance is the purest form of cosmic indifference—not the active indifference of those who turn their backs, but the passive indifference of those who simply do not know. The world goes on, life goes on, Macchī goes on—and Maccha dies alone, looking at something that doesn't look at him.

In the Buddhist tradition, this is the picture of fundamental separation—not only between bodies, but between consciousnesses. We can love someone with all of ourselves, but we cannot enter into his consciousness, we cannot force it to know what we know, to feel what we feel. The radical solitude of existence is precisely this: even in the deepest love, we remain separate.

The Drop of Water: The Last Fragment of Life

The drop of water that falls from Maccha's body is a minute detail but of extraordinary symbolic power. It is the last trace of his world—the water that kept him alive, that was his home, his breath, his love. Now he falls on the dry earth, destined to be absorbed, to disappear, as he will disappear.

This drop is also a tear—the only one Maccha can shed, in a world where fish don't cry. It is his farewell, his elegy, his prayer. And she falls as he looks at Macchī—as if he wanted to reach her, as if he wanted to say: this is me, this is my life, take it, guard it.

But the drop falls on the land, not in the water. He will never reach Macchī. Like Maccha's thoughts, like her love, like her fear—destined to dissolve without ever touching the object of their desire.

The Fisherman: the absent presence

The fisherman is barely hinted at—maybe just a shadow, maybe just a hand, maybe just a reflection. His absence-presence is significant: he is not the real protagonist of this scene, he is not the one Maccha looks at or fears. The fisherman is only the instrument of destiny, the means through which separation is accomplished, but he is not the end.

This marginalization of the fisherman says something important about the nature of suffering: often, what hurts us is not important in itself—it is just a vehicle. What matters is what we lose, not who takes it away from us. Maccha doesn't hate the fisherman—he doesn't even

have the strength to hate him. Just think of Macchī.

The fishing line: the severed umbilical cord The line still hanging from Maccha's mouth is a cut umbilical cord—what connected him to his world, now inert and useless. It is also the sign of his capture, the mark of what happened to him. And it hangs, limp, like a reminder: you were free, now no more; you were alive, now you die; You were with her, now you are alone.

In the symbolism of the Jātaka, the line is also attachment—what binds us to the world, what we cannot free ourselves from. Maccha has been caught by the hook of desire, and now the line hangs, but he is still attached—attached to life, attached to Macchī, attached to the fear of losing it. Even when dying, he is not free.

BRIDGE TO CONTEMPORARY SENSIBILITY

Death and Digital Distraction

The image of Maccha dying worried not about death but about Macchī is a powerful metaphor for our age. We live surrounded by screens that show us other lives, other loves, other possibilities—and as our real lives go by, our attention is often elsewhere. We are like Maccha: we are dying—of boredom, of dissatisfaction, of loneliness—but we continue to look elsewhere, to worry about what will happen on social media, to fear that we will miss something.

The air cage is our digital environment—a world that promises us connection and isolation, that promises life and drains us. We are out of our element, and we die—slowly, unnoticed—as we continue to stare at screens showing people walking away.

Jealousy as a Disease of the Soul

Maccha, dying, thinks of Macchī betraying him—he has no proof, no motive, but the thought is there, stronger than death itself. This is jealousy as a disease of the soul—an obsession that survives everything, that becomes more real than reality, more urgent than survival.

In contemporary relationships, jealousy is often fueled by social media—every like, every comment, every photo can become fuel for

suspicion. People spend hours checking partner profiles, interpreting signals, building betrayal scenarios. And in the process, they die—trust dies, intimacy dies, love dies—but they continue to look, like Maccha, toward the object of their obsession.

The Ignorance of the Beloved

Not swimming away unaware is perhaps the most heartbreaking image for contemporary sensibility. How many times, in our relationships, are we unaware of the pain of the other? How many times does someone suffer for us, because of us, and we don't know it—we continue to swim in our lives, peacefully, while they die on the shore?

Contemporary communication—increasingly screen-mediated, less and less direct—makes this ignorance even more possible. We can receive a heartbreaking message and respond with an emoticon, we can see a call for help and swipe it away, we can be loved to the point of despair and never notice it.

The Drop: The Last Tears in a Dry World

The falling drop of water—the last vestige of life, the last expression of sorrow—is an image of rare power in an age that tends to dry up emotions. We live in a world that always wants us to perform, always positive, always "in place". Tears are weakness, pain is to be hidden, vulnerability is to be avoided.

Maccha can't hide his drop—it just falls as his life falls. It is the ultimate truth of an existence that no longer needs masks. In a world that pushes us to always be "in control", this drop is a silent rebellion: I am here, I suffer, and I cannot do anything about it.

The reversed priority

Maccha's reversal of priorities—more concerned with betrayal than death—is a scathing critique of our value system. How many times do we worry about insignificant things while the really important ones escape us? How many times do we fight over words as time passes? How many times do we waste hours checking on our partner while life—our life—goes by?

Maccha, on his deathbed, still has a chance: he could look at the sky, he could think of God, he could come to terms with his existence. Instead, look at Macchī. He's human, all too human—and that's why we recognize ourselves in him, and why his image hurts us so deeply.

The Wrong Element

The image of a fish out of water has become, in common language, a metaphor for a person out of place. In our lives, how many times do we find ourselves in the wrong environments, in the wrong relationships, in the wrong jobs? How many times are we fish out of water, and we die slowly—not physically, but spiritually— because we are not in our element?

The air cage is the metaphor of all the situations in which we are forced to live in ways that do not belong to us, to breathe an air that does not nourish us, to exist in worlds that are not ours. And like Maccha, we keep looking away—to what we've lost, to what could have been—instead of looking for a way out.

ARTISTIC AND CULTURAL RESONANCES

The Death of the Fish by Géricault

The raw realism with which Maccha's dying body is rendered—the gills wide open, the opaque scales, the glassy eye—recalls the tradition of Dutch and French still lifes, in particular Géricault's paintings of dead fish, where the animal is depicted with an almost scientific precision that does not hide the brutality of death.

Orpheus and Eurydice

The myth of Orpheus who turns to look at Eurydice, losing her forever, is here reversed. Maccha doesn't turn around—he's always looking, continuously, desperately—but he loses Macchī all the same. It is not the gesture that causes the loss, it is the separation itself. And unlike Eurydice, Macchī isn't in the underworld— he's in life, and he's swimming away.

Photography by Steve McCurry (Afghan Girl)

Maccha's eye—that eye that screams without being able to scream—recalls the eyes of Steve McCurry's subjects, particularly the Afghan girl, whose gaze says a thousand words. As in that photograph, here the eye is everything: it is the story, it is the pain, it is the question.

QUESTIONS FOR PERSONAL REFLECTION

- In my life, do I ever feel like a "fish out of water"? In what environments, relationships, situations?- When I suffer, is my focus on suffering or something else? Like Maccha, do I worry about things that don't matter while life escapes me?

- Is there someone I love so much that, dying, I would think of him/her instead of myself? Is it love or is it addiction?

- What "drops"—last fragments of myself—am I dropping without anyone picking them up?

- Have I ever been "Macchī"—someone who swims away obliviously while another suffers for me? How can I become more present, more attentive?

- Is my jealousy stronger than my reason? Does it resist even when there are no reasons, even when it hurts?

- In what sense, today, am I "out of my element"? What can I do to go back—or to accept being somewhere else?

CONCLUSION

This image of Scene Three is perhaps the most powerful and heartbreaking in the whole of Jātaka. Maccha— the jealous fish, the possessive husband, the obsessed lover—lies dying on the shore, but his mind is not on death. It's about Macchī, about what she's going to do, about what she's going to think, about what she's going to become without him.

His agony is twofold: physical, in the air that kills him; in the jealousy that devours him. Two deaths in one, two intertwined sufferings, two overlapping prisons.

And Macchī swims away—unaware, serene, beautiful—bringing with her not only the possibility of betrayal, but also hope, life, the future. For Maccha, at this moment, it is the same thing.

The image leaves us with a question hanging in the air—that air that kills Maccha but that we breathe: which is stronger, love or the fear of losing love? And if fear is stronger, is it still love?

The answer, perhaps, will be found in the next scenes—when the Brahmin arrives, when compassion meets suffering, when Maccha gets a second chance. But for now, in this moment of agony and gaze, it's just us and him and that eye that looks—desperately, infinitely—at what he has lost.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

Now we know what this phrase means. It's not just a description—it's a condemnation. The condemnation of a love that becomes a prison, of a fidelity that becomes an obsession, of a fear that survives life itself. Maccha is dying, and his last concern isn't death—it's betrayal. In this, he is terribly, tragically human.

SCENE FOUR: The Brahmin on the Shore

By chance—though the Jataka reminds us that what men call chance is often the work of invisible hands—a Brahmin was walking along the riverbank that morning, on his way to perform ceremonies in a nearby village. He was a man of culture, trained in the Vedas, familiar with the nature of desire and attachment. He had studied scriptures that speak of how the mind creates its own prisons, how the heart forges chains from the very things it loves.

When he saw the fisherman with his prey, he stopped. And when he saw the fish—still gasping, still writhing—he saw something that made him stop and look closer.

The fish's eyes were not fixed on the fisherman. They were fixed on the river. On the water from which it had been torn. On something—or someone—still down there, deep down.

It was, the Brahmin thought, the most humane expression he had ever seen on an animal's face.

IMAGE DESCRIPTION

Composition and Framing

The image features a scene of contemplative suspension on the banks of the Aciravatī River. The composition is built around three distinct figures—the Brahmin, the fisherman, the fish—arranged in a geometry of gazes and meanings that transforms a banal moment into an event of profound spiritual resonance.

On the right of the frame, in the foreground but not invasive, the fisherman is caught in the act of showing his prey. His position is that of someone who has done an action and now presents the result—with a mixture of professional pride and expectation. He keeps his line up, and at the end, dangling in a motion of agony that has almost ceased, is Maccha. The fish's body is rendered with the same cruel realism as in the previous scene—the gills wide open, the scales dull, the eye glassy but still—again—fixed on the river.

On the left, in a position that interrupts the fisherman-prey dynamic, is the Brahmin. It is the figure of suspension, of discernment, of moral choice. His body is slightly bent forward, in a gesture of attention and approach, but his feet are still firmly planted on the ground—he hasn't decided yet, he hasn't acted yet, he's still observing.

Its robe is white, simple, almost bright in contrast with the earthy

tones of the shore. The sacred cord that runs through his chest—a distinctive sign of the Brahmin—is barely visible, a detail that speaks of belonging to a tradition, to an ancient wisdom, to a responsibility towards all beings.

But the most powerful element is his gaze. He does not look at the fisherman—the man who made the catch—he does not look at the prey as an object of desire or superficial pity. Look the fish in the eye. And in that gaze, something is happening.

Maccha's eye—that eye that in the previous scene was fixed on Macchī, on the river, on loss—now meets the Brahmin's gaze. It is an impossible encounter—between a man and a fish, between a being who breathes air and one who breathes water, between those who live and those who die. Yet, in this impossible crossing of glances, something passes.

The Brahmin's face is a masterpiece of complex expression. It's not simple compassion—that would come later. It is recognition. It is the amazement of one who sees, in a dying eye, something human—fear, questioning, attachment, love. It's the sudden perception that this fish isn't just food, it's not just prey, it's not just a thing—it's a being, with a story, with a heart, with something to lose.

The fisherman looks at the scene with an expression of curious expectation—perhaps a little amused, perhaps a little perplexed. To him, the Brahmin is one of those strange religious types who sometimes come to the shore, who say strange things, who see things that others don't. He doesn't understand, but he waits— because perhaps, from this oddity, he could make a profit.

In the background, the river flows placidly, indifferent—or maybe not, maybe it too holds its breath, waiting for what will happen. The light is soft, perhaps in the early afternoon, which creates long and delicate shadows. The greens of the vegetation, the browns of the shore, the blues of the water—everything is calm, everything is suspended.

Light and Color

The light in this scene has an almost sacramental quality. It is not the dazzling light of the bait scene, nor the cruel light of the shore scene. It is a sweet, enveloping light that seems to bless the scene without judging it.

The white of the Brahmin's robes is the point of maximum brightness —almost a beacon of possibilities in a world of grays and browns. The

fish is rendered in duller tones, but with a hint of residual life—perhaps a reflection, perhaps a final glow of the scales, perhaps the light reflecting in its still-open eye.

The fisherman is in earth tones—dark skin, simple robes, calloused hands—the embodiment of the practical world, of those who live by what they take, of those who have no time for subtleties.

The Atmosphere

The atmosphere is one of sacred expectation. Nothing happens—no one speaks, no one moves—yet everything is happening. In this silence, in this immobility, a game is being played that concerns the soul of the Brahmin, the life of the fish, and perhaps also—in some way—the destiny of the world.

It is the moment that precedes the choice. The moment when everything is still possible. The moment when the Brahmin can still decide not to see, to pass by, to let the fisherman do his job. But something—in his gaze, in his posture, in the light that envelops him—says he won't.

SYMBOLIC COMMENTARY

The Brahmin: The Awakening Consciousness The Brahmin is, in this scene, much more than a character—he is an archetype. It represents the awakening consciousness, the part of us that, in the midst of the automatic flow of life, suddenly stops, looks, sees.

In the Indian tradition, the Brahmin is the one who has dedicated his life to the study of the Vedas, to the search for truth, to the practice of compassion. He is the holder of ancient wisdom, the one who knows that all beings are interconnected, that the suffering of one is the suffering of all, that liberation is not possible as long as one being suffers.

Right now, on the riverbank, all this wisdom is concentrated in one act: truly looking. To look at the fish not as an object but as a subject, not as a thing but as a being, not as flesh but as life.

His gaze is a bridge—between the human world and the animal world, between those who live and those who die, between those who can act

and those who can only suffer. It is the gaze that recognizes the other as other-than-itself and at the same time as equal-to-itself—another beating heart, another fear that trembles, another love that clings to life.

The Eye of the Fish: The Silent Question

Maccha's eye, in this scene, is no longer fixed on Macchī. For the first time, he meets another gaze—and in that encounter, something changes. It's no longer just the jealous fish that fears betrayal—it's become pure suffering, pure demand, pure expectation.

His eye says: who are you? Why are you looking at me? What do you want from me? Can you help me? Or are you like the others—one who takes, who uses, who kills?

It is the question that every sufferer asks of the world—of God, of destiny, of other human beings. A question that rarely receives an answer, but which continues to be asked, because it is the only thing that remains when everything else has been taken away.

The Fisherman: The World That Doesn't See

The fisherman represents the world he does not see—that acts out of habit, out of necessity, out of survival, never stopping to ask himself the meaning of what he does. For him, Maccha is food, it is a commodity, it is the result of good fishing. He is not a being, he has no story, he does not have a beloved waiting for him.

His expression—that amused curiosity, that good-natured perplexity—is the picture of one who doesn't understand. He does not understand why the Brahmin stops, he does not understand what there is to look at in a dying fish, he does not understand that in that small body a drama as big as the world is taking place.

Yet, he, too, is part of the scene—he, too, is unknowingly waiting for something. His expectation is different from that of the Brahmin—it is the expectation of a gain, of a conclusion, of being able to go home—but it is still an expectation. In this common suspension, all three—Brahmin, fisherman, fish—are united.

The river: life that goes on

In the background, the river flows. He does not stop, he does not wait, he does not participate. It is life that continues, indifferent to individual dramas, deaths, births, joys and sorrows. It just flows—

forever, forever.

This indifference of the river is both cruel and liberating. Cruel because it says: your suffering will not stop the world. Liberating because it says: your suffering is not everything—the world is bigger than you.

For Maccha, the river is the life he has lost, the element he will no longer be able to touch. For the fisherman, it is the workplace, the source of livelihood. For the Brahmin, it is the symbol of the flow of existence, of samsara, of the cycle of death and rebirth from which everyone—fish, men, gods—seeks liberation.

The Hand of the Brahmin: The Expectation of Action The Brahmin's hand—visible, outstretched but not yet touching—is a detail of extraordinary power. He has not yet acted. He has not yet decided. It is suspended between not-doing and doing, between contemplation and action, between the wisdom that observes and the compassion that intervenes.

This suspended hand is the symbol of every moral choice. In the moment before the action, anything is still possible. We can help or we can turn around, we can intervene or we can move on. The Brahmin's hand, at this instant, contains all possibilities—and the weight of all consequences.

The Light: The Presence of the Divine

The soft light that envelops the scene, which seems to choose the Brahmin as its focal point, is the symbol of the divine presence—or conscience, or truth, or whatever name we want to give to that which transcends the everyday and calls for responsibility.

In many traditions, light is a sign of blessing, of calling, of revelation. Here, the light doesn't blind—it shines softly, as if to say, look, there's something to see. Decide, there's something to do. Choose, there is something to be.

BRIDGE TO CONTEMPORARY SENSIBILITY

The Compassionate Witness

The Brahmin on the shore is the image of the compassionate witness—the one who, in the midst of the indifferent flow of the world, stops to look, to see, to acknowledge the pain of others.

In our time, we are bombarded with images of suffering—wars, famines, injustices, disasters. We scroll, like, comment, and then move on. The Brahmin challenges us to really stop—to look into the eyes of the sufferer, to recognize something of our own in that gaze, to let ourselves be transformed by what we see.

The Recognition of the Other

What happens in the Brahmin's gaze is an act of recognition—he sees in the fish not an object but a subject, not a thing but a being. This recognition is the basis of every ethics, every morality, every possibility of human coexistence.

In our daily relationships, how often do we treat others as objects—means to our ends, functions in our lives, extras in our dramas? How often do we not really see the person in front of us, with his story, his pain, his love?

The Brahmin reminds us that truly seeing is the first step—perhaps the only necessary one—to love, to justice, to liberation.

The Meeting of Worlds

The scene is a meeting of different worlds—the world of fish (nature, instinct, survival), the world of the fisherman (work, trade, daily practice), the world of the Brahmin (spirituality, wisdom, compassion). These worlds don't communicate—and yet, right now, through the gaze, something passes.

In contemporary society, we live in separate worlds—generational, cultural, social, political—that rarely truly communicate. Polarization, fragmentation, isolation are the diseases of our time. The Brahmin shows us that encounter is possible—not through language, not through debate, but through mutual recognition in pain and vulnerability.

The Suspended Hand: The Ethics of Hesitation

The hand of the Brahmin who has not yet acted is a powerful image for an age that pushes us to immediate action—click, buy, react, comment. We live in the time of instantaneous response, of emotional reaction, of summary judgment.

The Brahmin offers us an alternative: the ethics of hesitation. Stop, look, think, feel—then act. Not inertia, but the suspension necessary for a truly conscious action. Not the delay, but the time of the soul.

Suffering that demands recognition

The eye of Maccha that meets the gaze of the Brahmin is suffering that asks for recognition. It doesn't necessarily ask for help—maybe it's too late for that—it asks to be seen, to be recognized, to be witnessed.

In contemporary psychology, we know that the recognition of pain is the first step towards healing. To be seen, to be heard, to be taken seriously—this is what the suffering demand, often more than any practical solution. Maccha, at this moment, is seen—and this, perhaps, is already a principle of salvation.

The Responsibility of Privilege

The Brahmin has the privilege of being able to stop—he doesn't have to fish for a living, he is not in danger of his life, he is not a slave to necessity. His privilege gives him the responsibility to see what others cannot see, to act where others cannot act.

In our societies, those who have privilege—economic, social, cultural—also have the responsibility to use that privilege to look, to recognize, to intervene. The Brahmin does not turn his head away—he looks, and in looking, he takes charge.

Silence as a Sacred Space

The image is silent. No one speaks, no one moves. In this silence, something sacred happens—an encounter between beings, an acknowledgment of shared humanity, a chance for redemption.

In our age of constant noise—notifications, messages, music, podcasts—silence has become a rare luxury. The Brahmin reminds us that in silence what cannot happen in noise happens: the true encounter with the other, deep listening, authentic presence.

ARTISTIC AND CULTURAL RESONANCES

Rembrandt's The Good Samaritan

The scene of the Brahmin stopping to look at the dying fish recalls the countless representations of the Good Samaritan in Western art—the one who, in the midst of indifferent travelers, stops to help the wounded. Like the Samaritan, the Brahmin is a stranger—he doesn't belong to the fisherman's world, he has nothing in common with Maccha—and yet he stops.

The Buddha and the Goat

In the stories of the Jātaka—the Buddha's previous lives—there are many accounts in which the future Buddha, in various forms, encounters suffering animals and intervenes to help them. The Brahmin in this scene, though not yet the Buddha, embodies the same quality of compassion in action that characterizes the awakened one.

Photography by Sebastião Salgado

Salgado's photographs—particularly those depicting human beings in extreme conditions, looked at with dignity and respect—have the same quality of the Brahmin's gaze. They are not just documents of suffering, they are encounters—moments in which the photographer recognizes the full humanity of the subject, and through this recognition, redeems him from anonymity.

QUESTIONS FOR PERSONAL REFLECTION

- In my daily life, how often do I really stop to look? How often do I see the person in front of me?

- Is there someone who is suffering, and I—like the fisherman—do not see him because I am caught up in my habits, my needs?

- In what moments did I experience a "meeting of glances" that changed me? When did I recognize something of myself in another being—human or animal?

- Is my hand suspended between action and inertia? What prevents me from acting when I see suffering?

- What privileges do I have, and how do I use them to look, recognize,

intervene?

- Silence—do I seek it, cultivate it, inhabit it? Or do I avoid it with noise?

- How can I, today, be a "Brahmin" to someone—stop, look, recognize, perhaps help?

CONCLUSION

This image of Scene Four is the turning point of the whole of Jātaka. Up to this point, we've witnessed a chain of inevitable events—Maccha's jealousy, his distraction, his capture, his agony. It seemed like a hopeless tragedy, an inexorable mechanism of cause and effect.

Then comes the Brahmin. And with him, comes the possibility of choice.

He is not obliged to stop. He is not obliged to look. He is not obliged to see in that dying eye something more than a fish that will be dinner. But it does. He chooses to stop. He chooses to look. He chooses to see.

And in this choice—in this suspension of the mechanism—a new space opens up. A space where compassion can enter, where life can be returned, where love—the true one, the free one—can begin to show its face.

The Brahmin has not yet acted. His hand is still suspended. But already, in his gaze, something has changed— for Maccha, for himself, for the world. The possibility has been opened. The choice has been made. Now, only now, action can follow.

And we—who have looked with him, who have seen through his eyes—wait with him, hope with him, pray with him. For Maccha, for Macchī, for all the fish that swim unsuspectingly, for all the hooks that wait, for all the hands that can—perhaps—choose to help.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

But now, on the shore, there is someone watching. And in that gaze—in that pause, in that hesitation, in that recognition—jealousy meets compassion, death meets possibility, prison meets a door ajar. It's not deliverance yet—but it's the beginning of it.

SCENE FIVE: The question

The Brahmin approached the fisherman.

"Nice shot," he said calmly.

The fisherman smiled, showing the gaps between his teeth. "My wife is going to cook it tonight. Fish curry, with good spices."

"Can I watch it?"

The fisherman shrugged—a gesture that cost him nothing—and lifted his line.

The Brahmin crouched, bringing his face closer to the dying fish. Maccha's terrified eye turned toward him, and in that eye the Brahmin saw not the mere panic of a creature in the face of death, but something more complex. A question. A fear. A tension towards something beyond the immediate moment.

"What do you see?" asked the fisherman, curious in spite of everything.

The Brahmin was silent for a long moment. Then he spoke, not to the fisherman, but to the fish.

"You're afraid," he said softly. "But not to die. You're afraid of what she's going to think. You're afraid that he will misunderstand your absence. You are afraid that in your death, you will also die in his heart."

The fish could not understand the words. But something in the tone, in the attention, seemed to calm him. His frantic movements slowed down.

The Brahmin straightened up and looked at the fisherman.

"I'll pay you double its weight in silver for this fish."

The fisherman's eyes widened. "Double? But—"

"I live."

IMAGE DESCRIPTION

Composition and Framing

The image transports us to a moment of transcendent intimacy—an encounter so close, so profound, that the world around us seems to dissolve. The composition is deliberately narrow, almost claustrophobic, to force the gaze—ours—to focus on the only thing that matters: the exchange between two eyes, between two souls, between two beings separated by everything and now united by everything.

The Brahmin occupies the left side of the frame, but he is bent towards the center, his face so close to that of the fish that they almost touch each other. His position is one of utter abasement—not only physically, but spiritually. The Brahmin, the man of high caste, the holder of sacred wisdom, has stooped to the height of a dying fish on the shore. There is no distance, there is no hierarchy, there is no separation. There is only proximity.

His expression is the emotional center of the scene. The Brahmin's face is a concentrate of intelligent compassion—not superficial pity that looks down on him, but deep understanding that draws near. His lips are slightly parted, as if he were whispering—but what? Words? Prayers? Or perhaps only the breath of presence, the warmth of life approaching dying life?

His eyes—his eyes are everything. They are fixed on the eye of the fish with an intensity that is at once question and answer, listening and word, reception and gift. In these eyes there is the recognition that the previous scene spoke of, but now it is deepened, grounded, embodied. It is no longer the sudden discovery— it is prolonged contemplation, the inhabiting together the same moment, the same truth.

The fish—Maccha—is in the foreground on the right, its dying body rendered with the same cruel realism as in the previous scenes. But now there is something different in his eye. It is no longer the eye fixed on Macchī, it is no longer the eye of jealousy that survives death. It is an eye that meets—that receives and gives, that looks and allows itself to be looked at, that perhaps, for the first time, sees someone who is not Macchī.

The fish's mouth is still open in its last breath, its gills still wide open, its body still marked by agony. But the eye—that eye that in the third scene looked desperately towards the river—is now here, present, in dialogue.

The Brahmin's hand—barely visible in the frame—is outstretched but not yet touching. It's the same hanging hand as in the previous scene, but now it's closer, more intentional. Something is about to happen. Contact— physical or spiritual—is imminent.

The fisherman is completely off-screen. It no longer exists, at this time. The scene is reduced to the essentials: a man and a fish, two eyes looking at each other, two beings meeting in the only space where encounter is possible—the space of mutual recognition.

The light is intimate, almost Caravaggio-esque—a narrow beam that illuminates only the two faces, leaving everything else in the shadows. It is as if the universe itself wants to say: nothing else matters now. Just this. Only them.

The Details

On the Brahmin's face, barely perceptible, there is a smile—not of joy, not of irony, but of recognition. It is the smile of someone who sees something he knew existed but had never encountered—the full humanity of a non-human being, the full consciousness of a dying creature.

In the eye of the fish—impossible, yet made visible by art—there is a flash of understanding. Not intellectual understanding, but something deeper: feeling seen, feeling recognized, feeling no longer alone.

Perhaps—just hinted at—a tear? On the Brahmin's eye? On the eye of the fish? It's hard to say. Maybe it's just a reflection of light, maybe it's really the last water the fish can spill—no longer for itself, but for this miraculous encounter.

The Atmosphere

The atmosphere is one of absolute silence. Not a sound, not a movement, not a breath—yet everything speaks. Unspoken words are more powerful than any speech. The silent dialogue between these two eyes contains more meaning than all the Vedas put together.

It is the atmosphere of the sacrament—the moment when the divine touches the human, or perhaps the human touches the animal, or

perhaps all barriers fall and what remains is only life that recognizes life.

SYMBOLIC COMMENTARY

The question: the title as the key

"The Question"—the title of this scene—is deliberately ambiguous. Who asks? And what?

Perhaps it is the Brahmin who asks—not with words, but with his gaze: Who are you? What do you want? What are you afraid of? What do you love?

Perhaps it is the fish that asks—with the last energy of its dying life: Who are you? Why are you looking at me? Can you help me? Will I see Macchī again?

Perhaps it is the question that the universe asks through them: What does it mean to love? What does it mean to suffer? What does it mean to be alive?

In any case, the question is not verbal—it is existential. It is the question that every being asks every other being when the encounter is true, when the masks fall, when we look into each other's eyes without defense. The Lowering of the Brahmin: Kenosis

The gesture of the Brahmin who bends down to bring his face to the level of the fish is an act of kenosis—of emptying, of lowering, of renouncing one's privileged position. In the Christian tradition, this is the gesture of Christ who becomes man; in the Buddhist tradition, it is the gesture of the Bodhisattva who renounces nirvana to help all beings.

The Brahmin—the man of the upper caste, the holder of wisdom—makes himself equal to the dying fish. There is no longer distance, there is no more hierarchy. There is only the encounter between two creatures who share the same condition: the life that suffers, the life that loves, the life that dies.

This lowering is the necessary condition for any true encounter. As long as we remain in our positions— superior, distant, protected—we

cannot truly see the other. We have to go down, lower, make ourselves neighbors. Only then is the encounter possible.

The Look That Saves

The Brahmin's gaze is, in this scene, a salvific act. He hasn't touched the fish yet, he hasn't freed it yet—but already, in the simple act of actually looking at it, something has changed.

Maccha is no longer alone. He is no longer the being forgotten on the shore, ignored by the world, separated from Macchī. Someone saw it. Someone recognized his pain. Someone has entered his solitude.

In the Jewish tradition, being seen by God is the highest form of blessing. "God saw..." it is the beginning of every creation, of every covenant, of every salvation. Here, the Brahmin sees—and in seeing, he creates a new space, a new covenant, a chance for salvation.

The Eye of the Fish: The Dying Consciousness

Maccha's eye, in this scene, is the symbol of consciousness that meets the other at the very moment of its dissolution. He's dying—his gills aren't getting oxygen, his heart is about to stop, life is leaving him—and yet, in this last moment, he's meeting.

This encounter does not erase death, it does not suspend it, it does not deny it. But he transforms it. Dying alone is one thing; Dying seen is another. To die ignored is a tragedy; Dying recognized is—perhaps—a form of peace.

Maccha's eye says: I see you seeing me. I exist for you. My life—even if it ends now—has been seen, recognized, loved. In this, there is a salvation that is not physical, but spiritual.

Pursed Lips: The Word That Doesn't Serve

The Brahmin's lips are parted—he is about to speak, or perhaps he has just finished. But what do you say to a dying fish? What words could cross the boundary between species, between life and death, between breath and water?

Maybe not words, but sounds—the sound of presence, the murmur of compassion, the breath of closeness. Perhaps the Brahmin is praying a prayer—not for himself, but for this little being who dies. Perhaps he is simply whispering: I see you, I recognize you, I bless you.

In any case, words—if there are any—are secondary. What matters is the tone, the vibration, the quality of the presence. The Brahmin is there, completely, totally, without reservation. And this presence is already a word.

The Hand That Doesn't Touch: The Expectation of Action

The Brahmin's hand—still suspended, still untouching—is the symbol of the moment preceding the saving action. It is the wait that makes the right action possible, the pause that prevents the impulsive gesture, the space in which compassion becomes deliberate.

Not touching immediately is an act of respect—for the pain of the fish, for the mystery of its death, for the sacredness of the moment. The Brahmin waits. He doesn't know what to do—not yet—but he knows he has to wait, watch, listen. Only then—when the time comes—will the hand move.

The Disappearing Shadow

Everything that isn't essential—the fisherman, the river, the shore—has disappeared from the frame. The scene is reduced to the essentials, to the core of the encounter. It is as if the universe itself has contracted around these two eyes, these two beings, this moment.

This reduction is symbolic: it tells us that, in the really important moments, everything else falls away. The worries, the distractions, the people, the places—everything becomes irrelevant in the face of the true encounter between two consciousnesses.

BRIDGE TO CONTEMPORARY SENSIBILITY

The Art of Truly Looking

In an age of superficial glances—endless scrolling, passing images, scrolling faces—the Brahmin teaches us the art of truly looking. Stop. Lowering oneself. Get in touch. Recognize.

How many people do we meet every day without seeing them? The barista who makes us coffee, the colleague we share the office with, the family member we live with—we look at them, but do we really see them? Do we recognize their pain, their joy, their humanity?

The Brahmin challenges us to turn every glance into an encounter—to see the person in front of us not as a function, not as a role, but as a being.

Proximity as a Spiritual Practice

The Brahmin's lowering—his stooping to the height of the fish—is a powerful metaphor for closeness as a spiritual practice. In a world that pushes us upwards—career, success, status—he shows us that true greatness is in descending, in drawing close to those who suffer, in abandoning positions of privilege to be close.

In our lives, this closeness can take many forms: truly listening to a friend in need, taking time for those who are lonely, lowering oneself —literally and metaphorically—to meet those who are most vulnerable.

The question that has no words

"The Question" that gives this scene its title is the question that cannot be expressed in words—the one that arises with life itself. It is the question that every sufferer asks the world, God, others: Do you see me? Do I exist for you? Does my life matter?

In the age of hyper-verbal communication—messages, posts, comments, chats—this silent question is in danger of being drowned out by noise. The Brahmin reminds us that the most important questions are not asked with words, but with presence. And the truest answer is not given with words, but with the gaze. Healing Through Recognition

Contemporary psychology has rediscovered what wisdom traditions have known for millennia: recognition is therapeutic. Being seen, heard, understood—not judged, not analyzed, not "resolved"—is often what truly heals.

The Brahmin isn't offering Maccha a solution—not yet, maybe he won't. But it is offering him something more precious: the recognition of his existence, his suffering, his value. And in this recognition, Maccha— even if he died—would not die invisible.

The Encounter between Species and the Ecological Crisis

In an era of ecological crisis, mass extinctions, industrialized animal exploitation, the image of the Brahmin looking into the eyes of a dying fish acquires a particular resonance. He asks us: how do we

treat the other beings with whom we share the planet? Do we see them as creatures with their own dignity, or only as resources?

The eye of Maccha that meets the Brahmin's gaze is the eye of all animals that suffer at human hands—in factory farms, in laboratories, in overexploited seas. The Brahmin invites us to look at that eye, to recognize something of ourselves in it, to let ourselves be questioned.

Silence as a Space of Transformation

The scene is silent—totally, absolutely silent. And in this silence, something transformative happens. Not speeches, not debates, not arguments—just silence, and in it, the meeting.

In our hyper-connected, hyperverbal culture, silence has become a rarity. Yet, the most profound transformations—those of the soul—always take place in silence. The Brahmin invites us to rediscover silence as a space for meeting, listening, healing.

ARTISTIC AND CULTURAL RESONANCES

Michelangelo's The Creation of Adam

The outstretched hand of the Brahmin, who is about to touch but does not yet touch, recalls the famous hand of God in the Sistine Chapel—that outstretched finger that is about to give life to Adam. As there, here the impending contact is charged with creative power, with life that is about to be given—or returned.

But there is a fundamental difference: there, God touches man; Here, the man touches the fish. The lowering is even more radical, the kenosis even deeper.

The Face of the Pietà by Rogier van der Weyden

The Brahmin's expression—that intelligent compassion, that pain not overwhelmed but present—recalls the faces of the Virgin in the Flemish Pietàs, where pain is rendered with a dignity that never yields to despair.

The Eyes of the Animals by Frans Snyders

In seventeenth-century Flemish painting, animals—even dead ones,

even those destined to become food— are often depicted with living eyes, eyes that look, eyes that question the viewer. The eye of Maccha belongs to this tradition: it is the eye that asks, that accuses, that implores.

QUESTIONS FOR PERSONAL REFLECTION

- When was the last time I really looked at someone? Not looked at, but seen—recognized, encountered?

- Who, in my life, waits for me to bend down—physically or spiritually—to meet him at his level?

- What "silent questions" do I get asked every day—by those who suffer, by those who are alone, by those in need—and I don't listen to them because I am too caught up in the noise?

- What would it mean, for me, to "lower myself" today? In what relationship, in what situation?

- Is there anyone I've stopped seeing—a family member, a friend, a colleague—just waiting for a real look?

- How can I cultivate silence in my life, to make it an authentic meeting space?

- The animals I meet—the ones I eat, the ones I meet on the street, the ones that live with me—do I see as beings or as things?

CONCLUSION

This image of the Fifth Scene is perhaps the most intimate in the whole of the Jātaka. There is no action, there is no movement, there is no event—and yet, in this non-happening, everything happens.

The Brahmin and Maccha look at each other. Two eyes meet two eyes. Two beings—separate from everything—recognize each other. In this recognition, death itself—which is already present, which is already happening—is transfigured. Not erased, not defeated, but encountered. And in the encounter, perhaps, redeemed.

The Brahmin's hand is still suspended. He has not yet acted. But by

now we know that he will act. Because you can't look like that—you can't see like that—and then turn around and walk away. The gaze he recognized is already a commitment. The compassion he has seen is already an action.

Maccha, at this moment, is no longer just the jealous fish who feared betrayal. He has become—through the Brahmin's gaze—simply a suffering being. And that's enough. That's it.

The next scene—The Return—will show us the action that follows the gaze, the liberation that follows the recognition. But for now, we can stop here, in this silence, in this proximity, in this daily and infinite miracle: a man who looks at a fish, and in looking at it, saves it—not from death, perhaps, but from invisibility.

And sometimes, that's enough.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

But now, in this gaze that reaches him, Maccha is no longer afraid. She doesn't forget Macchī—she couldn't— but for a moment, his attention isn't on her. It is on this man who looks at him, on this presence that recognizes him, on this question that—perhaps—is also an answer.

Jealousy is silent. Love—the real one, the free one—can begin.

SCENE SIX: The Return

The Brahmin carried Maccha to the water's edge, his hands gentle despite his unfamiliarity with the work. The fish hung from his palms, his gills still at work, the hook still stuck in his jaw.

'That will hurt,' murmured the Brahmin, as if speaking to a child. "But less than dying."

With careful fingers, he pulled out the hook. Maccha had a spasm, two, but he didn't fight. It was as if he understood—as if there was a communication between the man and the fish that needed no words.

Then the Brahmin dipped his hands into the water, and Maccha felt the first contact of the river against his body.

He stood motionless for a moment, breathless. Then his tail darted, once, for trial. And then it disappeared, a silver arrow that was lost in the depths, faster than thought, faster than jealousy, faster than fear.

The Brahmin watched the circles on the water widen and disappear.

"He will find her," he told no one. "And she'll be there. But the fear—that will return. He always comes back. Unless..."

He didn't finish the thought. Maybe there was no need.

IMAGE DESCRIPTION

Composition and Framing

The image immerses us in a moment of liquid liberation—the exact point at which death spills into life, imprisonment into freedom, separation into reunion. The composition is deliberately dynamic, built around movement, transformation, the passage from one element to another, from one state to another.

At the center of the scene, immersed in water up to his knees, is the Brahmin. Her white robe—a symbol of purity, wisdom, detachment—is now wet, clinging to her legs, moved by the current. It is no longer the wise man on the shore, separated from the water, separated from the world of fish. Now he is inside that element, part of it, an

accomplice of his life. His lowering—which began in the previous scene as bending down—is now complete: he has descended into the water, entered Maccha's world, made himself water for the fish.

His hands are submerged—and in those hands, open in a gesture of release, Maccha is darting away. The Brahmin's fingers are extended, they no longer hold, they no longer squeeze. They've done their job—they've brought fish from shore to water, from death to life—and now they're opening up, letting go.

Maccha is caught in the very moment of detachment. His body is a silver arrow that launches itself into the depths, a sliver of life that returns to its element. The position is one of maximum speed—the tail cuts through the water, the fins are taut, the whole body is stretched forward, downwards, towards the interior of the river. It is the escape, but it is also the return home.

But the image contains a detail that prevents any simply triumphalist reading: a thin trail of blood—barely visible, almost poetic—that moves away from Maccha's body. It is the sign of the wound, of the hook just removed, of the suffering that has just passed. It is not forgotten, it is not erased—it is carried with it, as every healing carries with it the memory of the wound.

The fisherman is on the shore, in the background, a figure that is now secondary. He is counting coins—the Brahmin's payment—with an expression of satisfaction mixed with perplexity. For him, the transaction is over: he received more than the value of the fish, and that's what matters. He doesn't understand—he can't understand—what just happened. His focus is on coins, not miracles.

The light is bright, almost triumphant—a beam of rays that seems to follow Maccha in his escape, illuminating his silver body as he disappears into the depths. It is the light of life that returns, of hope that is realized, of grace that is manifested.

Light and Color

The water is rendered in shades of deep blue and emerald green, with the surface reflecting the sky in a flickering of lights. The sun's rays penetrate deeply, creating luminous columns that seem to guide Maccha on his return.

The Brahmin is enveloped in a light that surrounds him—it does not illuminate him directly, but creates a halo around his figure, as if to emphasize the sacredness of his gesture. His white, wet robe refracts

the light into a thousand small flashes.

Maccha is a flash of silver—his body captures the light and returns it amplified, as if to say: I am alive, I am free, I am back.

The trail of blood is a red thread—barely perceptible, almost shy—that crosses the blue of the water like a reminder: liberation does not erase pain, it transforms it.

The Atmosphere

The atmosphere is one of silent exultation. There are no shouts, no applause, no triumphant music. There is only the water that welcomes, the light that blesses, the fish that flees, the man who watches. It is the sober joy of those who have participated in a miracle and are still amazed by it.

There is also a parting quality—the Brahmin is letting go not only of the fish, but also of the moment, the experience, the encounter. Maccha disappears into the depths, and with him also disappears something of the Brahmin—perhaps his innocence, perhaps his distance, perhaps his separateness.

SYMBOLIC COMMENTARY

Baptism: Death and Rebirth in Water

The immersion of the Brahmin and the return of Maccha to the water have a strong baptismal value. In many traditions, water is the element of death and rebirth—one dies to the old and is born to the new, leaves what one was on the shore and emerges transformed.

Maccha had died on the shore—in the air, in the wrong element—and now he is reborn in the water. The Brahmin is the celebrant of this baptism, the one who accompanies the passage, who makes the transformation possible. But he too is transformed: he is no longer the wise man in dry clothes, separated from the world; Now he is wet, participating, involved.

In the Christian tradition, baptism is death and resurrection with Christ. In the Hindu tradition, the waters of the Ganges purify and regenerate. Here, the waters of the Aciravatī River do the same: they welcome Maccha back into life, purifying him from the death he had almost touched.

Open hands: detachment as an act of love

The Brahmin's hands, open in a gesture of release, are the symbol of a love that does not hold back. It's the exact opposite of Maccha's love for Macchī—the love he wanted to possess, control, keep. The Brahmin had Maccha in his hands—he could hold it, he could take it away, he could do whatever he wanted with it. Instead, she opens her hands and lets him go.

This detachment is the highest form of love. Loving someone does not mean holding him, but wanting his freedom. It means opening your hands to him even when holding him close would be easier, more rewarding, safer. The Brahmin loves Maccha enough to let him go.

In the Buddhist tradition, detachment is the path to liberation—one's own and others'. To attach oneself is to suffer; To let go is to be free. The Brahmin, with this gesture, not only frees Maccha, but also frees himself—from the temptation of possession, from the illusion of control.

The Trail of Blood: The Memory of the Wound

The thin trail of blood that follows Maccha is a detail of extraordinary power. He says: I won't come back as if nothing had happened. I carry with me the memory of the hook, of the pain, of the fear. I am cured, but I am not unharmed.

This trail is the symbol of all authentic healing. There is no going back, we come back different. The experience of pain transforms us, scars us, leaves scars—visible or invisible. Maccha will forever carry the memory of that shore, of that air that kills, of that man who looked at him and saved him.

But the trail is also beautiful—in a way, poetically, it's like a plume, a hallmark, something that makes Maccha unique. It is not just the wound, it is the story that that wound tells.

The Fisherman and Coins: The World That Doesn't Understand

The fisherman counting coins in the background is the image of a world he doesn't understand. To him, what happened is just a transaction—a fish sold at a higher price, a good deal. He does not see the miracle, he does not participate in the joy, he is not transformed by the encounter.

His presence is a warning: not everyone sees, not everyone understands, not everyone lets themselves be touched. There are always, alongside the most sacred moments, those who continue to count coins— distracted, indifferent, prisoners of their own little world.

Yet, he too—without knowing it—contributed. If he hadn't caught Maccha, if he hadn't met the Brahmin, none of this would have happened. Even those who do not understand can be an instrument of something greater.

The Light That Follows: The Blessing

The light that follows Maccha in his dive—those rays that seem to guide him into the depths—is the sign of blessing. It's not just physical light; it is the light of life that welcomes, of grace that accompanies, of destiny that is fulfilled.

Maccha doesn't go back into the water as if nothing had happened—blessed again. The encounter with the Brahmin, the look he recognized, the hands he freed—all this accompanies him on his

return. It is no longer the same fish that was caught; He is a fish that has encountered compassion, and that compassion now lives in him.

The Brahmin in the Water: The Savior's Transformation

The Brahmin does not come out of the water unchanged. His clothes are wet, his body is submerged, his position is vulnerable. He left the safety of the shore to enter the element of the other, and in this entering he was transformed.

This is the nature of true love: you don't love without being changed. You don't help someone without being helped in turn. You don't free someone without being, in some way, liberated. The Brahmin went down into the water to free Maccha, and in the water he left something of himself—perhaps his distance, his superiority, his innocence.

Now, when he goes out on the shore, he will be a different man. He must have known not only compassion, but participation.

BRIDGE TO CONTEMPORARY SENSIBILITY

Release as an act of love

In an age that pushes us to hold back—owning people, hoarding objects, controlling relationships—the image of the Brahmin opening his hands is a powerful counter-narrative. It tells us that truly loving means, at times, letting go.

In contemporary relationships, this is one of the greatest challenges. Letting go of children who are growing up, letting go of partners who need space, letting go of people who need to follow their own path—all of this requires a strength that is not that of control, but that of trust.

The Brahmin teaches us that open hands are stronger than closed hands. That detachment is not weakness, but the highest form of love.

The second possibility

Maccha's return to the water is the image of the second chance. He touched death, he saw the abyss—and now he is given another

chance. Not because he deserved it, not because he learned anything, but simply because someone chose to give it to him.

In our lives, how many times do we need second chances? How many times have we received them—from a friend, from a family member, from a stranger? How many times have we denied them to someone else? The Brahmin does not judge Maccha—he does not ask him to deserve liberation, he does not judge whether he is worthy of it. He simply opens his hands. This is grace: undeserved, unearned, only given.

Healing Brings Scars

The trail of blood that follows Maccha is an important reminder to our perfection-obsessed culture: healing doesn't mean going back to the way it was before. Wounds leave marks—visible or invisible—and those marks are part of who we have become.

In contemporary psychology, we talk about post-traumatic growth—the possibility that trauma, if processed, can lead to greater depth, awareness, compassion. Maccha will not return to Macchī as if nothing had happened. It will carry with it the memory of the shore, of the air, of fear. But it will also carry the memory of the Brahmin's gaze, of liberation, of grace.

Money and the Sacred

The fisherman counting coins while the Brahmin frees Maccha is a powerful image of the conflict between economic and spiritual value. To the fisherman, fish is worth a lot—a price, a profit, a transaction. For the Brahmin, the fish is worth everything—life is worth it, compassion is worth it, the gesture is worth it.

In contemporary society, we are constantly suspended between these two value systems. Money measures everything, but it cannot measure what really matters. The fisherman received more money than the value of the fish—yet, in a deeper sense, he lost everything. He did not participate in the miracle, he was not transformed, he did not encounter grace.

Entering into the Water of the Other

The Brahmin entering the water—leaving the safe shore to immerse himself in the element of fish—is the image of what it really means to

meet the other. It is not enough to look from the shore, it is not enough to extend a hand while remaining safe. You have to enter, immerse yourself, share the element.

In relationships, this means putting yourself in each other's shoes—not just understanding intellectually, but feeling viscerally, participating emotionally. It means leaving one's own "shore"—one's certainties, one's privileges, one's security—to enter the water of others.

The Gratitude of the Return

The image does not show the moment when Maccha finds Macchī—that will come later. It shows the moment of the return to life, which is the prerequisite for every other return. Before we can return to those we love, we must return to ourselves, to our life, to our possibility of loving.

In an era of existential crises, burnouts, depressions, this image speaks to us of that fundamental moment when—after being on the brink of the abyss—we manage to return. Not yet at home, not yet in relationships, not yet in happiness—but in life. And that's enough.

ARTISTIC AND CULTURAL RESONANCES

The Baptism of Christ by Piero della Francesca

The depiction of the Brahmin in the water, with his hands open in a gesture of blessing/liberation, recalls the many representations of the Baptism of Christ in Renaissance art—particularly that of Piero della Francesca, where water, light, and the central figure create an atmosphere of silent sacredness.

Hokusai's Fish Dive

The Japanese press has often depicted fish in motion, with that quality of instantaneity that captures the precise moment of flickering, of escape, of life. The Maccha in this scene—with his body taut, his tail cutting through the water—belongs to that tradition.

Animal Liberation Photography

In recent years, many photographs and videos of animals being

released have gone viral—fish returned to the water, birds released into the sky, animals rescued from suffering conditions. This image belongs to that same emotional family: the joy of release, the beauty of the return to freedom.

QUESTIONS FOR PERSONAL REFLECTION

- What should I "let go" of my life—with my hands open, not holding it back?

- What second chances have I received? Which ones have I given?

- What scars—like the trail of blood—do I carry with me from my story? Am I ashamed of them, or do I honor them as part of who they are?

- Am I more often the Brahmin or the fisherman? Do I participate in miracles or do I account for coins as they happen?

- What "waters" do I have to enter to really meet someone? Which safe shores should I leave?

- Is my life, right now, on the shore or in the water? Am I dying in the wrong element or swimming in the right one?

- What would it mean, for me, to "return to life" today?

CONCLUSION

This image of Scene Six is the moment of liberation—the point at which all the pain, all the waiting, all the tension of the previous scenes is resolved into a simple and profound gesture: hands opening, water welcoming, fish fleeing, life returning.

Maccha is safe. Not because he deserved it, not because he learned his lesson, not because his jealousy was healed. He is saved because someone—a Brahmin on the shore—has chosen to see him, to recognize him, to set him free.

The trail of blood that follows him is the memory of his suffering, but also the sign of his transformation. He will not return to Macchī as the fish he was before—he will return as someone who has encountered death, compassion, grace. And this changes everything.

The Brahmin remains in the water, his hands still open, watching Maccha disappear into the depths. He did what he had to do. Now the rest—the return to Macchī, the possibility of a different love—is up to the fish.

The light follows Maccha into the depths, blessing his path. The fisherman counts his coins, unaware. The river flows, as it has always flowed, as it will flow forever.

And we look, and perhaps—in this image of liberation—we find something of ourselves: the possibility of being, like Maccha, saved by a look; the possibility of being, like the Brahmin, saviors with a gesture; the possibility of believing that, even after the deepest despair, the return is possible.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

But now Maccha is no longer captured. He is free—in the water, in the light, in life. His jealousy—the one that devoured him on the shore—will have to reckon with this freedom. The next scene will show us whether the encounter with grace can transform even the most possessive love.

SCENE SEVEN: Reconciliation

In the cool depths, among the swaying aquatic plants, Macchī swam slowly, his movements aimless, his little fishy mind troubled.

He had been away for so long. He had never been away for so long. Had something happened? Had he found someone else? He had—

A silver shape ripped through the water, and before she could react, he was next to her, circling around her, bumping into her gently, her whole body vibrating with joy so intense that it seemed to tremble in the water around them.

She didn't understand. He couldn't understand. He had not seen the hook, the air, the giant hands, the liberation. She only knew that he'd been gone, and now he'd come back, and he was acting strange, and-

He bumped into her again, and she responded to his bump, and soon they were swimming together, side by side, as they had always done.

But something had changed in Maccha. Not in what she did—he still swam close to her, still threw himself between her and the other males—but in what she knew. He had touched death, and beyond death he had touched something else: the face of a being who had looked at him without hunger or cruelty, but with something that, in another world, might have been called compassion.

He didn't understand it. But he carried it inside, a strange little pebble in the current of his fishy mind, which would smooth out over time.

And sometimes, in the deep water, when the light hit the surface in a certain way, he would stop and look up—toward the world he had escaped from, toward the being that had set him free.

Towards something he could not name, but that he could not forget.

IMAGE DESCRIPTION

Composition and Framing

The image gives us back to the underwater world of the Aciravatī River, but it is a transformed world. The light, the colors, the presences—everything is as in the first scene, yet everything is different. Because Maccha has returned, and in returning, he has brought with him something that was not there before: the memory of suffering, the experience of grace, the awareness of a greater love.

The composition is deliberately peaceful, almost suspended—like those moments after a storm, when the air is calm but still carries the humidity of the rain that has just fallen. Maccha and Macchī swim side by side in the depths of the river, among green plants that sway slowly and a sandy bottom dotted with pebbles illuminated by the light that filters from above.

Their bodies are close together, almost tight—he next to her, she next to him, as in the first scene. But now there is a subtle and fundamental difference. It is no longer the proximity of control, surveillance, jealousy. It is the closeness of two beings who have found each other, who have gone through separation and pain, and who now—perhaps—can meet in a new way.

Maccha is the emotional fulcrum of the scene. He swims close to Macchī, still protective—instinct is not erased—but his posture is different. There is a pause, a stop in his movement. He stopped halfway through the swim, his body tilted slightly upwards, his gaze lost towards the surface. He doesn't look at Macchī—not now—he looks beyond, he looks up, he looks at something that only he can see.

And there, in that light that filters from above, suspended like a mirage, there is the image of the Brahmin. It is a subtle, transparent, almost evanescent image—like a memory that materializes, like a blessing that hangs in the water, like the trace of an encounter that cannot be forgotten. The Brahmin's face is calm, benevolent, with the same expression of intelligent compassion that he had on the shore. He does not judge, he does not ask, he does not impose himself. It's just there—a silent presence, an echo of light, a gift. Macchī, next to him, swims unaware. He doesn't see the image—maybe he can't see it,

maybe it's only visible to those who have gone through death and come back. She pushes him gently with her muzzle, a gesture of affection and slight impatience: let's go back to swimming, what are you looking at? He doesn't know that he is looking at the face of those who gave him his life back.

The light is golden, warm—those rays filtering in from above create a sort of underwater cathedral, luminous columns that descend to the bottom and envelop the two fish in an embrace of light. In one of these columns, suspended like an icon, there is the image of the Brahmin.

The colors are the same as in the first scene—emerald greens, deep blues, bright silvers—but now there is a new color: the ghostly white of the Brahmin's face, which mixes with the light and almost becomes part of it.

The Atmosphere

The atmosphere is one of peace crossed by memory. It's not the innocent peace of the first scene—that peace was oblivious, unconscious, vulnerable. This is a peace that knows, that has gone through pain and bears the memory of it, that has encountered death and grace and has been transformed by them.

It's the peace after—after the storm, after the fear, after the liberation. A deeper, more fragile, more precious peace. A peace that takes nothing for granted, because it knows how much everything can be lost.

There is also a quality of mystery—the image of the Brahmin is there, but it is not explained, it is not commented on, it is not understood. It is simply present, like a secret that Maccha will carry forever in his heart, even without ever being able to share it.

SYMBOLIC COMMENTARY

Reconciliation: Beyond Jealousy

The title "Reconciliation" is deliberately ambiguous. Reconciliation between whom? Between Maccha and Macchī, of course—he's back, she's taken him in, they're swimming together again. But also—and

perhaps above all—reconciliation between Maccha and himself. Between the jealous and possessive fish he was, and the fish he can now—perhaps—love differently.

His pause, his gaze upwards, say that something has changed. He is no longer completely absorbed by Macchī, by the fear of losing her, by the need to control her. Now there is room in his consciousness for something else—for gratitude, for mystery, for the presence of something that transcends the relationship.

That doesn't mean he doesn't love Macchī anymore—in fact, maybe he loves her more, because now his love is no longer just need, but also awareness. He knows that she is a gift, not a possession. He knows he could lose it—he's already experienced it—and because of that, every moment together is precious.

The Image of the Brahmin: Internalized Grace

The presence of the Brahmin's face—transparent, almost ethereal—is the symbol of interiorized grace. It is no longer the royal Brahmin, the one on the shore, the one who freed Maccha. It is the Brahmin in Maccha's consciousness, the memory transformed into presence, the encounter that has become part of herself.

Maccha now carries within him the gaze that saved him. He can no longer see the world as before, because in every corner of his consciousness there is that light, that face, that blessing. Even when he swims next to Macchī, even when he is happy, even when he forgets—there is always, in the background, the silent presence of those who have looked at him with love.

In the spiritual tradition, this is the meaning of the guru—not just the external teacher, but his internalization, his presence that continues to guide even when he is no longer physically present. Maccha met the Brahmin for only a few moments, but those moments left an eternal imprint.

Looking upwards: transcendence

Maccha looks upwards—to the surface, to the light, to that world from which the Brahmin came. This gaze is the symbol of transcendence, of the ability to look beyond one's own world, beyond one's own relationship, beyond one's own small existence.

Before, Maccha's gaze was horizontal—fixed on Macchī, on the immediate world, on perceived dangers. Now, there is a vertical

dimension in his gaze. Look up, look beyond, look at what cannot be owned or controlled.

That doesn't mean he neglects Macchī—she's there, next to him, and he's swimming by her. But it means that his life is no longer all there. There is room for mystery, for gratitude, for the relationship with something that goes beyond the couple.

Not at all: Blessed Ignorance

Macchī gently pushes Maccha, unaware of the image he is seeing, is a figure of unconscious tenderness. He doesn't know what's going on in Maccha's heart—he can't know—but his response is affectionate, present, concrete. It brings him back to swimming, to relationships, to daily life.

This ignorance is blessed, in a way. Macchī does not need to see the image of the Brahmin to love Maccha. His love is simple, direct, uncomplicated. It is the love of those who have not crossed the abyss, of those who do not know what it means to die and be reborn.

And perhaps, it is precisely this simplicity that can help Maccha heal. Not through questions, not through analysis, but through daily presence, contact, the sweetness of the snout that pushes.

The Descending Light: The Permanent Blessing

The light that filters through from above, the same light that illuminates the image of the Brahmin, is the symbol of a permanent blessing. It's not a one-time event—it's a constant condition. The world is always illuminated, always crossed by rays of grace, always ready to reveal the presence of the sacred.

Maccha now knows. He knows that light is not only light—it is also presence, it is also memory, it is also love that continues. And even when the image of the Brahmin fades away—because the images fade—the light will remain, and with it, the awareness that he has been seen, saved, loved.

The Return to Normality: Life That Goes on

Despite everything—despite the vision, despite the memory, despite the transformation—life goes on. Maccha and Macchī swim together, among the same plants, on the same sand, in the same light. Everyday life resumes its course.

This is perhaps the deepest aspect of the image: the normality that follows the extraordinary experience. You don't always live on top of the mountain—you go back to the valley, you go back to the river, you go back to daily swimming. But we come back different. The valley is no longer the same, because those who live there are no longer the same.

BRIDGE TO CONTEMPORARY SENSIBILITY

Healing and Daily Life

This image speaks of a universal experience: after a deep crisis—an illness, a bereavement, a separation— one returns to life. We return to work, relationships, habits. Yet, everything is different. We carry within us something that was not there before: the memory of pain, gratitude for healing, awareness of fragility.

Maccha swimming next to Macchī, but with his gaze lost upwards, is the image of someone who survived and now lives with a double awareness: that of everyday life and that of the abyss he has touched. It's not easy to live with this double vision—sometimes you're somewhere else, sometimes you're present—but it's the only way to really live, after you've touched death.

The Inner Presence of the People Who Saved Us

We all have people in our lives who have saved us—in difficult times, with a look, with a word, with a gesture. And even when these people are no longer physically present, their image lives on within us. We carry them as Maccha bears the face of the Brahmin—a silent presence that continues to guide us, to bless us, to remind us of who we have become because of them.

This image invites us to recognize these inner presences, to honor them, to let them continue to illuminate our lives even when we swim in the calm waters of everyday life.

Love That Gets Deeper After the Crisis

Crises—if they are crossed—can deepen love. No longer the innocent and unconscious love of the first scene, but a love that knows, that has seen the abyss, that knows the price of loss. A love that is more grateful, more attentive, more present.

In contemporary relationships, people often fear crises—avoid conflicts, hide difficulties—because they think they can destroy love. But this image suggests the opposite: it is through crisis—separation,

fear, death— that love can truly become an adult. No more dependence, no more possession, but a conscious encounter between two beings who know how precious it is to be together.

The Solitude of the Transformative Experience

He doesn't see the image of the Brahmin. He cannot see what Maccha sees. This is the loneliness of every profound transformative experience: what we have experienced, what we have learned, what we have become—no one can fully share it. We can tell it, we can try to explain it, but the experience itself remains ours, inaccessible even to those who love us most.

In contemporary culture, which emphasizes sharing, transparency, and total communication, this image reminds us that there is always a secret core in each of us—a place where only we can enter, and where we bring our deepest truths.

The Beauty of Life That Resumes

Despite everything—despite memory, despite transformation—life resumes. Macchī pushes Maccha to continue swimming, to return to the relationship, to live in the present. This gentle push is an invitation not to remain trapped in memory, not to live only in the past, not to be paralyzed by vision.

After every crisis, after every transformation, there is a return to everyday life. And this return is not a betrayal of experience—it is its fulfillment. True healing is not standing on top of the mountain contemplating the light, but going down to the valley and living—with that light inside—everyday life.

The light that does not disappear

The image of the Brahmin is transparent, evanescent—sooner or later it will fade. But the light that makes it visible—that light that filters in from above—will not fade. It will remain, as does the awareness of having been loved, of having been saved, of having been seen.

In the spiritual life, this is the transition from experience to presence. The experience—the extraordinary moment—is transitory. But what it leaves behind—a quality of presence, a capacity to see, a depth of love — remains. Maccha will lose the image, but he will not lose what the image represents.

ARTISTIC AND CULTURAL RESONANCES

The Love of Psyche and Cupid

In Apuleius' fable, Psyche loses Cupid for looking at him, and after many vicissitudes she finds him again. Maccha's return to Macchī, after the crossing of death, recalls this dynamic of loss and reunion—but here, the reunion is not the end, it is the beginning of something new.

Raphael's Transfiguration

The image of the Brahmin's face suspended in the light, visible to Maccha but not to Macchī, recalls the double scene of Raphael's Transfiguration: above, Christ transfigured; below, the apostles who do not see but are called to live in the world. Like there, here too there is a vision that few can see, and a daily life that everyone must live.

Duane Michals Photography

Duane Michals' photographic sequences, which often include supernatural or memorial elements— superimposed images, ghosts, presences—have the same quality as this scene: the real and the transcendent coexist, visible only to those who have eyes to see.

QUESTIONS FOR PERSONAL REFLECTION

- Who are the "Brahmins" in my life—the people who looked at me with love and, by looking at me, saved me?

- Their image still lives in me? How do I honor her, how do I wear her in everyday life?

- After the crises I went through, how has my way of loving changed? Have you become more possessive or freer?

- In my relationships, is there room for mystery, for what cannot be shared, for the solitude of deep experience?

- Can I return to everyday life after transformative experiences, or do I

remain trapped in memory?

- Does the light—the awareness, the gratitude, the presence—continue to brighten my days, even when the images fade?

- What does it mean for me to "reconcile" with myself after going through pain?

CONCLUSION

This image of the Seventh Scene is the point of arrival of the entire Jātaka of Maccha. It's not a simple happy ending—it couldn't be, after all that's happened. It is a complex, deep, human happy ending.

Maccha has returned to Macchī. They swim together, as before. But he is no longer the same as before. He carries within him the image of the Brahmin—that silent presence, that light that continues to shine even as he swims beside his beloved. She doesn't know—she gently pushes him on—and maybe it's for the best.

Life goes on. The love continues. But now there is a new depth in every gesture, in every look, in every moment together. The awareness of fragility makes everything more precious. The memory of grace makes everything more sacred.

And the Brahmin—the face transparent in the light—remains there, reminding Maccha, and us, that true love is not possession, it is not control, it is not fear. It is seeing the other, recognizing him, and then—when the time comes—letting him go.

Maccha won't have to let Macchi go—at least not now. But he knows he might have to do it one day. And this awareness—instead of making him more anxious—makes his love purer, more grateful, more present.

They swim together, in the light that filters from above. The image of the Brahmin—perhaps—is already fading. But the light remains. And the light is enough.

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

But now Maccha is no longer captured. He is free—not only in the water, but in the heart. His jealousy hasn't disappeared—maybe it never will go away entirely—but now there's room for more: for gratitude, for memory, for the love he doesn't possess.

The next image—the thread that binds them together—will show us how this story connects to that of the elephant and the dog, and perhaps give us a key to understanding the passage to the next level.

THE THREAD THAT UNITES THEM

IMAGE DESCRIPTION

Composition and Framing

The image is presented as a masterfully composed symbolic diptych, two separate worlds connected together by a central figure that reveals their profound unity. The composition is deliberately symmetrical, almost iconic—like a Renaissance triptych with two scenes of imprisonment on either side and the figure of possible redemption in the center.

On the left side, the elephant's cage.

Abhiṇha is represented in his stable, standing, immense and peaceful. His trunk is tenderly wrapped around the little dog—the same trunk that he covered like a blanket in the first scene, that in the return scene was stretched out to his newfound friend. Now she has returned to quiet, to the daily gesture of a love that needs no demonstration.

The dog is snuggled up against him, as always, as he will be forever—as long as he lasts. Both are eating, each their own food, in the peace of those who have overcome the crisis and found normality.

But around them—barely perceptible, almost a shadow of light—there is a chain. It is not made of iron, it is not cruel. It is a golden chain, made of intertwined flowers and vines, beautiful and fragile. Yet, it is a chain. It starts from the heart of the elephant, wraps itself around the two of them, and closes with a padlock—also gold, also delicate—that hangs in the air between them.

The eyes of the elephant and the dog are confident, serene. They don't see the chain. They don't know they're tied up. Or maybe they know, but they've accepted it—because the chain is made of the same love that unites them, and to untie it would be to untie them too.

On the right side, the fish cage.

Maccha and Macchī swim together in the crystal clear waters of the river, as in the scene of reconciliation. He swims next to her, she moves gracefully. The light filters in from above, and perhaps—barely hinted at— the image of the Brahmin is still there, almost invisible, to bless their reunion.

But around them, barely visible, is a cage—not of bars, but of light and shadow. It is made up of Maccha's thoughts, her fears, her jealousy. Bars are immaterial—made up of suspicions, memories, imaginations. In one of them, barely distinguishable, there is the image of another male fish—the same one in the first scene, the one that was perhaps real and perhaps was just a projection—swimming on the margins, a potential threat.

Maccha's eye—that eye that has seen death, that has met the Brahmin's gaze—is now as alert as ever. Perhaps a little less tense, perhaps a little more open, but still attentive to what could happen. The cage is still there, even if he—perhaps—no longer sees it as a prison.

At the center, separate but united by the composition, are the King and the Brahmin—or rather, their figures have merged into a single archetype of wisdom. They emerge from the fog, almost transfigured, dressed in light rather than clothes. They hold two keys—one for each side, one for each prison. The keys are golden, like the chain, like the light that surrounds them.

Their expression is one of wise compassion—not the pain of one who suffers with, but the peace of one who understands. They know that prisons are real, but they also know that they are choices. They know that the keys are there, available, but they also know that no one can

open the cage from the outside if those inside do not want to leave.

The fog that surrounds them is light, bright—it doesn't hide, it suggests. It is the mystery that surrounds all true wisdom, the awareness that not everything can be said, not everything can be shown, not everything can be understood.

Colors and Light

The left side—that of the elephant—is dominated by warm tones: gold, amber, deep browns. It is the light of the sunset that enters the stable, the same that we saw in the final scenes of the first part. It is a light that envelops us, that protects, that welcomes.

The right side—that of the fish—is dominated by cold tones: emerald greens, deep blues, bright silvers. It is the light that filters into the water, the same light that illuminated Maccha's return and his reconciliation. It is a light that penetrates, that reveals, that questions.

At the center, the fog is purple, milky—the color of mystery, transcendence, passage between worlds. The figures of the King and the Brahmin are luminous with a light that comes not from outside but from within, as if wisdom itself radiated.

The Atmosphere

The atmosphere is one of quiet revelation. There is no drama, there is no tension—there is only the truth that shows itself, naked and simple. The two stories, apparently separate, are now seen together, connected by that invisible thread that is the human condition: love that becomes prison, tenderness that becomes chain, fidelity that becomes obsession.

And at the center, the figures of wisdom—those who have seen, who have understood, who have acted— hold the keys. They don't use them. They wait. Because they know that true liberation cannot be given, but only chosen. ##

SYMBOLIC COMMENTARY

The Diptych: Two Forms of the Same Prison

The image presents us with two prisons—two cages—apparently different, but profoundly similar.

The elephant cage is made of devotion, fidelity, total love. The dog is everything to him, and this is both his joy and his condemnation. The gold chain is beautiful—it's made of flowers and vines, not iron—but it's still a chain. Without the dog, the elephant dies. This is the prison of emotional dependence.

The fish cage is made up of fear, suspicion, control. Maccha cannot stop fearing betrayal, he cannot trust completely, he cannot let Macchī swim free. The cage is made of light and shadow—immaterial, but no less real. It is the prison of obsessive jealousy.

Two different forms of the same problem: love that, instead of freeing, imprisons. The affection that, instead of giving space, occupies everything. The tenderness that, instead of letting live, suffocates.

The Golden Chain: The Ambiguity of Love

The elephant's gold chain is perhaps the most complex symbol in the entire image. It's beautiful—that's critical. It is not a chain of contempt, of violence, of external constraint. It is a chain that the two lovers have built together, day after day, with their gestures of tenderness, with their fidelity, with their mutual need.

It is golden because it is precious. It is the bond that gives meaning to their lives, that makes them feel safe, that makes them who they are. To dissolve it would mean losing not only the other, but also oneself.

Yet, it is a chain. It limits, imprisons, prevents movement. The elephant cannot imagine a life without the dog—and this impossibility is its strength and its weakness, its beauty and its tragedy.

In the symbolic tradition, gold often represents eternity, perfection, the divine. Here, the gold of the chain says that this bond is

experienced as eternal, as perfect, as absolute. But the human absolute is always a prison, because reality—time, change, death—knows no absolutes.

The Cage of Light: The Inner Prison

The fish cage is even thinner—it's not made of matter, but of thoughts. The bars are the suspicions, the fears, the imaginations of betrayal. The other male fish swimming on the edge is perhaps real, perhaps imaginary— but for Maccha, it's always a threat.

This is the hardest prison to see, and therefore the hardest to open. The elephant can see its chain—it's gold, but it's visible—and it can decide, one day, to untie it. Maccha, on the other hand, does not see his cage, because it is made of the same light that allows him to see. Is it your perception of the world that has become a prison, and how do you get out of your perception?

Contemporary psychology would call this cage cognitive distortion—a way of seeing reality that, instead of reflecting it, constructs it into forms that imprison us. Maccha doesn't see threats because they are there— he sees threats because his outlook creates them.

The Keys: Wisdom That Offers, Not Dictates

The central figures—the King and the Brahmin fused into a single archetype—hold the keys. They don't use them. They do not open the cages. They show them.

This is wisdom: knowing that liberation cannot be given, but only offered. You can show the key, you can point to the lock, you can explain how to use it—but the act of opening has to come from within. The elephant must choose to untie the chain, even if it means losing the dog. The fish must decide to see the world differently, even if it means giving up the security of surveillance.

The central figures are waiting. Not with impatience, not with anxiety —with the peace of one who knows that the time of grace is not human time. They wait for the two lovers—the elephant and the fish, and with them all of us—to be ready to receive the gift that cannot be forced.

The King-Brahmin Fusion: The Unity of Wisdom

The fact that the King and the Brahmin are merged into a single figure is significant. The King represents earthly power, the ability to act in

the world, to make decisions, to change external circumstances. The Brahmin represents spiritual wisdom, the ability to see beyond, to understand the true nature of things.

Only when these two dimensions merge—when action is illuminated by wisdom and wisdom becomes action—does it become possible to offer true liberation. The King alone could have compelled—but compulsion does not liberate. The Brahmin alone could have understood—but understanding without action leaves everything as before.

Together, they become something new: effective compassion, embodied wisdom, the concrete possibility of redemption.

The Fog: The Mystery That Surrounds the Truth

The fog surrounding the central figures is not a veil that hides—it is an aura of mystery that says: not everything can be understood. Wisdom is not a set of clear answers, but a relationship to the unknown. The keys are there, but their inner workings—how they truly open hearts, how they transform souls—remain shrouded in fog.

This fog is also symbolic of what unites the two stories beyond their differences. Under the fog, elephant and fish, dog and Macchī, stable and river—everything is connected, everything is part of the same mystery: human love, with its joys and its prisons, its tenderness and its chains.

BRIDGE TO CONTEMPORARY SENSIBILITY

The Two Prisons of Contemporary Love

In today's reports, we easily recognise these two cages.

The cage of emotional dependence—when a person becomes everything to us, and without them we can no longer feel good, function, or live. It is the relationship in which one loses oneself, in which boundaries dissolve, in which the other becomes the only source of meaning. Like the elephant, one is willing to die for love—but this availability, so romantic on the surface, is actually a form of

slavery.

The cage of obsessive jealousy—when each other's every movement is monitored, every gaze is interpreted, every absence is a cause for anxiety. It is the relationship in which one controls instead of trusting, in which one possesses instead of loving. Like Maccha, you are a prisoner of your own fears, and prison is made up of thoughts that you cannot stop.

These two seemingly opposite cages (one of excess of love, the other of excess of fear)—are actually the same cage: that of love that forgets freedom.

The Golden Chain in Modern Relationships

How many of our relationships are gold chains? We love them, we desire them, we consider them precious— yet they limit us, imprison us, prevent us from growing. Family, friendship, romantic love—all can become chains, when we experience them as necessities rather than gifts.

The gold chain is particularly insidious because we don't feel it as a chain. It is beautiful, it is precious, it is made up of the sweetest moments of our lives. How can we wish to free ourselves from what has given us so much joy? Yet, joy and prison are not mutually exclusive—they can coexist, and often do.

The Invisible Cage of Social Media

Maccha's cage—made up of light and shadow, thoughts and fears—is now multiplied by social media. Every like, every comment, every photo can become a bar in our inner prison. We check profiles, we interpret silences, we imagine betrayals. We don't need the other to do anything—our mind builds the prison on its own.

And like Maccha, we don't see the cage. We think we see reality—the real dangers, the real threats—but in reality we only see our own projections. The cage is made of the same light with which we look, and we cannot see it because it is our own gaze.

Wisdom That Offers Keys

The central figures—the Brahmin-King—represent everything in our culture that could help us see our prisons: psychology, philosophy, spirituality, art, deep friendship. All of these "voices" offer keys—tools to understand, to see, to open.

But they offer, they do not impose. They can show us the key, they can show us the lock, they can explain how to use it—but the act of opening has to come from us. No one can decide for us to be free. No one can force us out of a prison in which—somehow—we have chosen to be.

This is the dignity and responsibility of freedom: the final choice is always ours.

The Time of Love and the Time of Liberation

The central figures are waiting. Not with anxiety, not with haste—with the patience of one who knows that the times of the soul are not the times of the world. The elephant isn't ready to untie the chain yet—maybe it never will be. The fish isn't ready to see beyond its fear yet—it may take many lifetimes.

In the culture of immediacy, of anxiety about results, of quick solutions, this patience is almost incomprehensible. We want everything right now—healing, freedom, happiness. The central figures remind us that profound transformations take time—the time of grace, which is not our time.

The Unity of the Two Stories: The Final Lesson

The two stories—the elephant and the fish—are the same story told twice. The same question: how to love without imprisoning? The same challenge: how to be loyal without being dependent? The same possibility: liberation is possible, but it must be chosen.

By combining the two narratives into a single image, the epilogue tells us that we are not alone in our prisons. The elephant and the fish—two very different beings—share the same condition. And we with them.

But it also tells us that wisdom exists—that there have been, there are, there will always be figures who see, who understand, who offer keys. We don't have to invent everything ourselves. We can learn from those who have gone before us, from those who have already crossed these waters, from those who hold the keys in the fog.

ARTISTIC AND CULTURAL RESONANCES

The Flemish triptychs

The composition of three panels—left, middle, right—recalls the great Flemish triptychs of the fifteenth and sixteenth centuries, where the side scenes often showed episodes of earthly life, while the central panel revealed divine or eschatological truth. Here, the side scenes are our daily prisons, and the center is the wisdom that can—perhaps—redeem them.

The "Ideal City" by Piero della Francesca

The clear light, the symmetrical composition, the almost geometric quality of the central scene recall the idealized architecture of Piero della Francesca, where space becomes a metaphor for divine order and possible perfection.

Gregory Crewdson's Photography

The side scenes—with their studied light, their suspended atmosphere—are reminiscent of Gregory Crewdson's photographs, where the everyday becomes extraordinary, where every detail is full of meaning, where the image tells a story that never ceases to reveal itself.

QUESTIONS FOR PERSONAL REFLECTION

- Which of the two cages do I recognize myself in more? In that of the elephant—affective dependence, all-encompassing need for the other? Or in that of the fish—jealousy, control, fear of betrayal?

- My "gold chain" is made of what? What precious bonds are also, for me, a prison?

- What "invisible bars"—made up of thoughts, fears, habits—imprison me without my seeing them?

- Who are the figures in my life who hold the keys? People, books, experiences that have shown me a way out, even if it was up to me to follow it?

- Am I ready to choose freedom? Or do I prefer prison security, even if it's a golden prison?

- What would it mean, for me, to "untie the chain"? Would I lose something precious? Would I earn something even more valuable?

- The fog—the mystery—how do I live in it? Am I afraid of what I don't understand, or do I respect it as part of the truth?

CONCLUSION

This final image—the thread that unites them—is the point of synthesis of the entire journey through the two Jātakas. The elephant and the dog, the fish and its mate—two different stories, two different prisons, yet the same question, the same challenge, the same possibility.

The golden chains of emotional dependence. The light cages of obsessive jealousy. Two ways of loving badly—of loving too much or of loving with fear—that imprison us without us always knowing it.

And at the center, wisdom—the wisdom that comes from experience, from compassion, from insight—that holds the keys. He doesn't use them. He cannot use them. Wait for us—elephant, fish, human beings—to decide that we want to open.

Because liberation cannot be given. It can only be chosen.

The elephant will continue to love his dog, and his golden chain will remain. The fish will continue to swim alongside its mate, and its cage of light will remain. Maybe one day—maybe in another life, in another story— they'll decide to use the keys. Maybe not.

But in the meantime, wisdom waits. In the fog, with the keys in hand, he waits for love to learn to be free.

And we—who have followed these stories, who have looked at these images, who have gone through these analyses—are a little closer to seeing our chains, recognizing our cages, wishing perhaps—someday—to use the keys.

This is no small thing. That's all.

"The elephant does not eat without the dog. It's tenderness, but it's dependence."

"The fish, caught, fears that his wife will be cheating on him. It's jealousy."

Two stories, two prisons, one truth: the love that forgets freedom becomes a chain, even when it is golden; it becomes a cage, even

when it is made of light.

The keys are there. Wisdom waits. The choice—always, inevitably—is ours.

SUMMARY

Two cages, then.

One of tenderness—the elephant who could not eat without his dog, whose love was so pure and so complete that it became necessity, dependence, a chain he would rather die than break.

One of fear—the fish that, even in the grip of death, could only think of the imagined betrayal of his wife, whose love was so intertwined with possession that it poisoned the very thing he sought to protect.

Both beautiful, in their own way. Both true. Both cages.

The elephant's cage is made of devotion, of loyalty so deep that it becomes identity. Without the dog, he is no longer himself. The dog is not his companion; The dog is part of him, and without that part, he cannot go on.

The fish cage is made up of fear, doubt, the infinite stories that the mind tells about what the other will be thinking, will be doing, could become. His love is not joy but vigilance, not presence but possession.

And yet—who would call elephant love false? Who would deny the beauty of that devotion? The cage is real, but so is tenderness. The chain is real, but so is the bond.

This is the paradox of Level 7: that love itself becomes a prison. That the same thing that makes life worth living can also make life impossible to live. That we can die for love, or die of love, or die because love has become so intertwined with need that we no longer know where one ends and the other begins.

The elephant was saved—by a king who understood what priests couldn't: that some bonds are sacred even when they are chains.

The fish was saved—by a Brahmin who saw, in the eye of a dying creature, universal human fear: What will they think of me when I'm

gone?

Both were returned to what they loved. Both would love again, and they would still be bonded, and perhaps they would never know that there is another way—a love that holds lightly, that gives freedom, that does not need.

But that's for other levels.

For now, they are swimming. They rest, trunk against hair. They are together. And in their union, they are both free and prisoners, together alive and in cages.

That's enough.

For now.

8. Level 8 – The desire that exposes (32. NACCA):

> The peacock dances for pride and exposure (vanity of joy) and loses its bride. Excess reveals the defect. Joy

has to be tempered by awareness.

Video post blogger:

https://giuseugliottaapocalisse.blogspot.com/2026/02/il-desiderio-che-espone-32-nacca-jataka.html

https://giuseugliottaapocalisse.blogspot.com/2026/02/the-desire-that-exposes-32-nacca-jataka.html

https://youtu.be/yz3HOUjp0pk

https://youtu.be/UAGi6Ee5gHc

Image Description

The image is presented as a narrative fresco full of stratifications, a tableau vivant that freezes the precise moment of revelation and loss.

The scene: A forest clearing at dusk. The light is neither the hard light of the day nor the silver of the full moon of the previous acts, but a dying light, golden and melancholy, which seems suspended between glory and sunset. The seabed is shrouded in a light fog that blurs the contours of the centuries-old trees, creating an atmosphere of dreams or memories.

The protagonist: In the center, the peacock dominates the scene. Its tail is open in a triumphal arch of iridescence: sapphire blue, emerald green, copper and gold reflections. Each "eye" of the tail looks like a small galaxy. His body is tense in dance, his neck arched back in a gesture of ecstasy. But the angle is cruel. The viewer's gaze is positioned in such a way as to see not only the frontal splendor, but also the hidden side: the bare, gray, awkwardly ordinary backside, exposed in all its vulnerability. It is the detail that transforms triumph into tragedy.

The duality of the beloved: To his right, floats the figure of the Golden Goose, rendered with a double exposure technique. One image of him is solid, facing the peacock with love and admiration in his eyes. The second is ethereal, almost transparent, already flying upwards, with its beak ajar in a grimace of icy contempt. It is the choice in action, the love that turns into rejection at the same time.

The Silent Elements: In the foreground, a single peacock feather lies abandoned on the damp moss. He is the mute witness of the fall, the symbol of vanity that detaches itself and remains on the ground. In the background, barely hinted at and fading into the fog, the silhouettes of the other animals: the lion, the deer, the bird. They are the collective consciousness, the audience on the stage of the world, watching in silence.

The light: A single ray of moonlight penetrates the forest canopy and illuminates the peacock, isolating it. The shadows stretch from the edges like fingers claiming what remains. Light is no longer a blessing, but a merciless spotlight.

Symbolic Commentary

The image is a perfect allegorical machine. Each element speaks to the central theme: the exposure of oneself as an act of self-destruction.

- The peacock and the dual nature: The peacock represents the self that celebrates itself. His magnificent tail is the person, the mask we show to the world: talent, beauty, success, charisma. But the angle that reveals the back side is the symbol of what Jung would call the shadow: the part of us that we hide, the defect, the inadequacy, the banality that coexists with genius. Dance, which should be pure joy, becomes the vehicle that brings shadow to light. The excess of exhibition reverses the mask.

- The Golden Goose and the double exposure: The duplicity of his figure is the emotional heart of the scene. It represents the gaze of the other, which can be loving or judgmental. But his double exposure suggests a deeper truth: perhaps the love the peacock was looking for was not for him, but for the perfect image he had projected. When the image cracks, love (or what seemed like love) vanishes. It is the ephemeral nature of surface-based admiration.

- The fallen feather: A very powerful symbol of what remains. The feather is beauty, but it is also the vanity detached from his body. It is a dead object, an empty trophy. It reminds us that what we show in excess, once separated from us, loses its vital meaning and becomes a mere ornament for the world.

- Silhouettes and fog: Silhouette-animals are society, the collective gaze that judges. But the fog that blurs them suggests that, in the end, their presence is fleeting. The real judge is the peacock itself, which remains alone with its awareness. Fog is also the oblivion that awaits

all earthly vanities.

The lesson of the Jātaka, crystallized in this image, is twofold: joy not tempered by awareness becomes exposure, and exposure, without the veil of modesty, kills desire.

Bridge to Contemporary Sensibility

This image, thousands of years old, speaks directly to our time with a disconcerting power.

- The era of digital peacocks: Today, we are the "pavani", on Instagram, TikTok, LinkedIn. Our queue is the curated feed, the posed photos, the professional achievements exhibited, the perfect holidays. We are constantly dancing for an invisible audience, seeking the approval of the "Golden Goose" in the form of likes, followers, and comments.

- The forced exposure of the shadow: In the image, the peacock's defect is exposed in spite of itself, due to an excess of momentum. Today, we live in the anxiety of such an "exposure": an unfortunate comment, a less polished photo, a failure made public. But the lesson goes further: contemporary culture requires the exposure of intimacy as a commodity. Showing one's fragility has become a new way to be admired ("vulnerability branding"). The risk? That too becomes a dance, a performance of the shadow, and that in showing our "nakedness" to gain consensus, we empty it of authenticity.

- The feather as a metric of success: The feather that has fallen to the forefront is the like, the follower, the share. We collect it, we count it, we exhibit it. But it is now detached from us. It is a fragment of life lived to be shown, not to be heard. The feather is the symbol of a joy that no longer belongs to us because it has been fed to the world.

- The loneliness of the spotlight: The image shows the peacock lit up, but alone. It is the emblem of the influencer, of the celebrity, but also of the teenager who seeks confirmation online: surrounded by invisible gazes (the silhouettes), but deeply, radically only when the spotlight turns on. The applause is silent, and when it goes out, only the dark clearing remains.

In conclusion, this image does not just tell an ancient fairy tale. It is a self-portrait of modernity. He asks us: Is your joy yours, or is it a spectacle for others? And when the curtain falls, what remains: a feather picked up by unknown hands, or the awareness of having been whole, even in the defect, without needing to show it?

The answer of the Jātaka is severe but liberating: true joy is that which knows how to dance in the intimacy of the soul, without the need for spectators.

Introduction: From the Cage of Possession to the Nudity of the Ego

The path through the symbols of the spirit now leads us from one bank of the river of attachment to the other. If in Level 7 we had stopped to observe the tenderness that imprisons and the jealousy that poisons — represented by the elephant ABHIṆHA who cannot feed without his dog, and by the fish MACCHA who trembles at the idea of a betrayal — now we enter a more subtle and perhaps crueler truth.

Those on the seventh level were golden cages, built with threads of affection and intimate fears. We recognized in them our human, moving, fragility. But at Level 8, with 32. NACCA, the cage dissolves and we find ourselves on a stage. We are no longer prisoners of the other, but slaves of the world's gaze.

The peacock, in its dance, does not seek company, but admiration. His joy is not sharing, but exposure. And it is precisely in that excess of triumph, in that moment of maximum self-celebration, that the crack opens. The shadow becomes visible. The defect, previously hidden, comes to light.

It is the paradox of desire that it exposes: what we show too emphatically to be loved is precisely what will make us reject. The lesson is severe: authentic joy does not need spectators, and vanity is a dance that is always danced on the edge of an abyss, naked and vulnerable.

Image Analysis: From the Cage of Possession to the Nudity of the Ego

Image Description

The image is presented as a narrative diptych, a composition divided into two distinct halves but connected by an underground flow of meaning. It is a visual bridge between two inner worlds.

The left half: The Golden Cage

The left side is bathed in the warm, melancholic light of a golden dawn. The tones are ochre, amber, old gold. In the center, a gray elephant, massive and ancient, dominates the scene, whose wrinkled skin tells stories of patience and effort. Its trunk is gently curved downwards, as if to protect a small brown figure crouching between its front legs: a dog. The two are linked not by an iron chain, but by an ethereal, thin chain, made of pure golden light that pulsates like an umbilical cord. Their shadows stretch in the direction of the rising sun, merging into a single elongated silhouette. The atmosphere is intimate, tender, almost sacred, but with a shadow of melancholy: the elephant seems unable to take a step without that small luminous bond.

The Right Half: The Nudity Stage

The right side is dominated by a dramatic and cold contrast. The tones are midnight blue, black and a blinding white. The stage is a dark wooden stage, isolated in the darkness. A single spotlight from above

illuminates a lone peacock, whose tail is open in all its iridescent glory. But the light is merciless: behind him, on the stage floor, his shadow stretches deformed. And in that shadow, the magnificent fan of feathers becomes a grotesque, imperfect, humped silhouette, revealing the true form hidden behind the splendor. The audience is a sea of dark silhouettes, anonymous faces without features, barely emerging from the darkness all around. They are mute spectators, invisible judges.

The junction point:

In the center of the image, where the two halves touch, the light of dawn and the darkness of the stage fade into each other. The elephant's light chain almost seems to dissolve to become the spotlight's beam of light. It is the point of transition, the gap through which one passes from one way of being to another.

Symbolic Commentary

This image is a map of the spiritual and psychological evolution described in the transition from Level 7 to Level 8. Each element is a symbol full of meaning.

The Left Half: The Paradox of Imprisoning Love

- The Elephant and the Dog (ABHIṆHA): The elephant, a powerful and majestic animal, is rendered powerless by its affection for the small dog. It represents the life force, the energy of the soul, which allows itself to be harnessed by a tender but paralyzing attachment. The dog is companionship, affection, emotional dependence. Together, they symbolize relationships that do not make us grow, but keep us anchored to a safe harbor.

- The chain of light: This is the most powerful detail. It is not an iron chain, it is not violence or explicit coercion. It is light, it is something beautiful, almost divine. This is the nature of attachment on the seventh level: it never presents itself as a prison, but as love, tenderness, need. It's the chain you don't feel because you chose it. But it is still a chain: the elephant cannot feed without the dog. His emotional survival depends on that other being. - Dawn and shadows united: Dawn is a beginning, but also a melancholy. The promise of a new day that does not bring movement, only repetition. The shadows

that merge symbolize the loss of individuality: in morbid attachment, one is no longer two, but a single confused entity, unable to distinguish one's own need from that of the other.

The right half: The loneliness of the spotlight

- The Peacock and the Stage (NACCA): The peacock left the safe clearing, broke the chain, and took the stage. But his freedom is only apparent. Now he is no longer a prisoner of another, but a prisoner of the gaze of many. His joy (dance) became a performance. The stage is the world, society, social media, the place where we expose who we would like to be.

- The Revealing Shadow: The spotlight, which is supposed to exalt beauty, becomes an instrument of cruel truth. By illuminating the peacock, he casts its shadow on the stage, and that shadow shows its true imperfect form. It is the symbol of the unconscious that emerges, of the defect that exhibitionism brings to light. The more you try to show yourself perfect, the more you unwittingly reveal your incompleteness.

- The silhouettes of the audience: They have no face, they are not individuals. They are the anonymous gaze, the social judgment, the "it is said", the followers without identity. They are the crowd that applauds but does not love, that looks but does not see. The peacock is alone, surrounded by ghosts.

The junction point: The passage

The dissolution of the chain in the reflector is the heart of the image. It tells us that dependence on the other (Level 7) and dependence on the gaze of the world (Level 8) are two sides of the same coin. In both cases, the source of one's joy and worth is external. You go from private to public prison, but you remain in a cage. The only difference is that in the first case there are two, in the second you are alone.

Bridge to Contemporary Sensibility

This image, with its powerful duality, is a perfect mirror of the human condition in the third millennium.

- From symbiotic relationships to showcase relationships: The left half

represents the co-dependent relationships that modern psychology studies: couples who cannot be apart, toxic friendships, suffocating family ties. The "chain of light" is the "I love you so much that I can't live without you," which actually means "I imprison you so much that you can't live without me." Therapy, today, tries to break these chains to restore autonomy.

- The Double Prison of the Digital Age: The image suggests that many, having escaped from an oppressive relationship (level 7), fall straight into the trap of the stage (level 8). We leave a possessive partner and throw ourselves headlong into building a social identity, desperately seeking the approval of strangers. The chain has only lengthened, not broken.

- Performance anxiety and fear of the shadow: The peacock in the spotlight is the employee who must always show performance, the influencer who must always publish perfect content, the teenager who must show a happy and carefree life. The deformed shadow is the anxiety, the burnout, the depression that we try to hide, but which in the end always emerges, perhaps in a public collapse. It's the "side account," the part of us that we only show to close friends, as opposed to that of the public profile.

- Loneliness in the crowd: The faceless silhouettes are our followers, LinkedIn contacts, Facebook "friends". They look at us, but they don't see us. The peacock is alone on stage, surrounded by thousands of eyes that are not eyes. It is the hyper-connected solitude of our time: the more exposed we are, the more invisible we are.

- The implicit choice: The image does not judge, but presents a choice. The real question he asks the contemporary observer is: Where are you right now? Are you the elephant tied to someone, or the peacock that performs for no one? And above all, is there an elsewhere?

The Visual Introduction suggests that the switch is not a solution, but only a change of scene. The real challenge, which Level 8 poses but does not solve, is to learn to dance for oneself, in the darkness of one's inner clearing, without chains and without spotlights. But this is another story, another level.

32. NACCA-JĀTAKA

ACT I: THE FOREST CONCLAVE

The clearing, under the full moon, was teeming with life. It was not just any meeting. The animal world, tired of the law of the strongest, had decided to elect a king. The shadows of the centuries-old trees served as backdrops for a solemn assembly.

The lion roared first, and silence fell like an axe.

"We need a law. You need a crown. I could offer strength, but the kingdom also needs judgment."

The ox snorted, offering patience. The tiger rattled his mustache, offering the strategy. But it was when the peacock opened its tail that a shiver ran through the crowd. Thousands of eyes, scales and feathers fixed on him. The colors, stolen from the rainbow and the bottom of the sea, sparkled in the uncertain light of the moon.

No one spoke for a long breath. Then, from the highest branch of a mahogany tree, an Argentine voice pierced the enchantment.

Image Analysis: The Conclave of the Forest

Image Description

The image is presented as a solemn and hypnotic fresco, a choral scene that captures the suspended moment before the fatal decision.

The setting: A forest clearing of extraordinary majesty. The trees that surround it are ancient, mighty, with roots that emerge from the ground like veins of the earth and foliage so dense that it looks like a plant cathedral. The light that filters through is not that of day, but a liquid and diffused silver: it is the light of the full moon, which transforms every leaf into a precious sheet and every shadow into a mystery. The moonlight penetrates through a natural opening in the vault, creating a cone of light in the center of the clearing, as if it were a divine spotlight.

The Assembly: Arranged in a perfect circle, like the wise men of an ancient conclave, all the animals of the forest are gathered. There is no confusion, there is no movement: everyone occupies his place with an almost religious gravity. In the front rows, you can recognize the lion with its imposing mane, the tiger with tense muscles and ember eyes, the snake coiled up on itself with an erect head, the ox with massive horns. Behind them, a silent crowd of deer, birds with colorful feathers, crouching monkeys, porcupines, wolves. All eyes are focused on the center.

The protagonist: At the center of the circle, at the exact point where the moon pours its most intense light, is the peacock. He still doesn't dance, he doesn't perform. He is in a pose of quiet power, with his long tail still closed and trailing behind him like a royal cloak. But something is happening: the tail feathers are just beginning to vibrate, to rise, to unfold in a wheel-like principle. It is the moment of the incipit, the moment before the magnificence is revealed. The moonlight caresses the tips of the feathers, making the first iridescent reflections shine, creating an aura of anticipation.

The atmosphere: The silence is palpable. There is no rustling, no call. The air itself seems to hold its breath. It is an image of pure potential, of possibilities not yet betrayed. The assembly is not only gathered: it is enchanted. The peacock has not done anything yet, but it already owns the scene. Its beauty, even hinted at, is enough to hypnotize the world.

Symbolic Commentary

This first visual act is a masterful architecture of symbols that set the stage for the entire tragedy.

The Circle and the Assembly: The Judging World

The circular arrangement of the animals is not accidental. The circle is a symbol of totality, of completeness, but also of closure. Here he represents the totality of the creaturely world, the community that observes, judges and, in the end, legitimizes. Each animal is an archetype:

- The lion: strength and royal authority.

- The tiger: cunning and brute power.

- The snake: ancient wisdom and mystery.

- The ox: patience and work.

Together, they form a silent courthouse, a miniature cosmos that observes the emergence of beauty. They are the gaze of the world that creates value through the attention it gives. Without them, the peacock would be just a bird. With them, he becomes a candidate for

the throne and the heart of the princess.

The Full Moon: The Light of Illusion

The moon, in its fullness, is traditionally a symbol of completeness, but also of reflection. The moon has no light of its own; it shines with light stolen from the sun. This is a fundamental key to interpretation: the beauty of the peacock, illuminated by the moon, is a reflected beauty, not a self-generated one. It depends on the gaze of others to exist. The moonlight is also the light of the night, of dreams, of unreality: everything that will happen from this moment on belongs to the realm of illusion, of maya, of vanity that mistakes appearance for substance.

The Undeployed Peacock: Lost Innocence

The most poignant element of the image is the peacock caught in the moment before the opening. Its tail is still closed, its splendor is still potential, not yet exhibited. At this moment, he is pure: he has not yet sinned of vanity, he has not yet danced out of admiration, he has not yet lost anything. It is simply what it is. But the tension of the image is all in the incipient movement: the feathers that begin to vibrate tell of the irrepressible desire to show oneself, to come out of the shadows, to be seen. It is the original sin of personality: the passage from being to appearing.

The silence: The wait for the verdict

The absolute silence of the scene is the symbol of cosmic expectation. The world holds its breath because it knows that what is about to happen is irrevocable. Once the queue opens, once the beauty is exposed, there is no turning back. The judgment will be issued, the choices will be made. Silence is the sacred space between question and answer, between innocence and experience.

The lesson of Act I: Beauty and talent are not in themselves guilt. Guilt arises the moment you realize that you are being looked at and begin to desire that look. The image captures the last moment of purity before the desire for approval contaminates the creative act.

Bridge to Contemporary Sensibility

This ancient image of a conclave of animals under the moon is, in fact, a perfect x-ray of contemporary society and its relationship to talent, visibility and judgment.

The universal talent show:

The moonlit clearing is the stage for X Factor, Amici, The Voice. The animals in a circle are the jury, the audience in the studio, the viewers at home. The peacock is the competitor, caught in the moment before the performance, when everything is still possible, when the dream is still intact and the fear of judgment has not yet made a breakthrough. The silence of the assembly is the silence full of expectation that precedes a performance: the audience wants to be amazed, wants to fall in love, but is also ready to judge, to eliminate, to forget.

The algorithm as a moon:

The moon illuminating the peacock, reflected and not self-generated light, is the perfect equivalent of the social media algorithm. Our visibility does not depend on us, but on a light that is granted to us from the outside: the like, the share, the recommendation. We are illuminated or left in the shadows by a mechanism that we do not control. And like the peacock, we begin to vibrate, to move, to try to enter that cone of light, hoping that it will make us visible to the eyes of the world.

The Silent Assembly: The Pressure of Judgment:

We are constantly living in a conclave. Our every action, our every choice, our every expression is observed by an invisible circle of judges: colleagues, superiors, friends, family, followers, haters. The assembly does not speak, but its silence is deafening. It is performance anxiety, the fear of not being up to par, the need to receive confirmation. The lion, the tiger, the snake are within us: they are the inner voices that judge, compare, demand.

The moment before: The purity of potential:

There is a deeply moving and contemporary aspect to this undeployed peacock. It is the moment when a young artist has not yet sold his soul to the market, when a writer has not yet thought about rankings, when a person has not yet built his public image. It is the time of creative purity, of doing for the love of doing, of being without showing oneself. Society constantly urges us to get out of this state, to unfold the tail, to enter the conclave, to seek approval. The image asks us: can you recognize the value of this suspended moment? Do you

know how to guard it, or do you immediately give in to the temptation to open yourself to the judgment of others?

The Prophecy of Beauty:

Finally, the image already contains the seed of tragedy. We viewers know what will happen next. We know the story. Yet, looking at the peacock motionless under the moon, surrounded by a world that adores it without yet knowing it, we feel tenderness. It is the same tenderness we feel for a young man on the threshold of fame, before the spotlight burns him, before exposure forces him to show his dark side. The image is a silent warning: stop while you can. The beauty that does not expose itself is the only one that will never be hurt.

But the peacock, like us, will not stop. The next moment, the queue will open. And the world, which now holds its breath in admiration, will begin to breathe in the scent of the fall.

ACT II: THE CHOICE OF THE KING'S DAUGHTER

She was the daughter of the king of the birds, the Golden Goose. Its plumage did not need to open to be seen: it shone with its own light, a legacy of an ancient and regal blood. He landed in the center of the clearing, light as a petal, and looked at the crowd.

My father is looking for a king for the forest. But I am looking for a partner for life. I have observed the courage of the lion, the faithfulness of the wolf, the wisdom of the serpent. But no one was able to stop my gaze. None, until now.

His thin neck turned slowly, and his eyes as black as two river pearls stopped on the peacock. The peacock felt his heart speed under his chest adorned with blue velvet.

You, dancer of light. You who carry the sun on your tail. You stole my heart before the forest even had a king. Be my husband.

A murmur of approval and envy rose from the audience. He, the vain, the handsome, had been chosen.

Image Analysis: The King's Daughter's Choice

Image Description

The image is presented as a romantic and solemn icon, an instant of suspended grace in which destiny is fulfilled with the lightness of a glance.

The setting: We are still in the sacred clearing of the forest, but the light has changed. It is no longer the cold and judgmental silver of the full moon of Act I, but an indefinite hour that could be dawn or sunset: a golden, warm, almost liquid light, which envelops everything in an embrace of honey and amber. Ancient trees seem less threatening, more like benevolent witnesses than judges. The circle of animals is still present, but deliberately blurred, reduced to an evanescent presence in the background. The focus is all on two figures.

The protagonist: From the highest branch of a mahogany tree, a creature of extraordinary beauty descends lightly: the daughter of the king of birds, the Golden Goose. It is not just any bird: its feathers are not simply yellow or gold, but emit light. A warm and soft glow radiates from her body, as if an ancient and pure flame burned inside her. Its wings are spread in a gliding flight that is both descent and blessing. The long, slender neck is stretched forward with regal grace. His eyes, two black pearls as deep as bottomless pits, are fixed with

absolute intensity in a single direction.

The chosen one: Over there, in the middle of the clearing, there is the peacock. He is caught three-quarters, in a pose of surprise and honor. His tail is not yet open (that will come later), but his body is tense in a quiver of restrained joy. The head is tilted slightly backwards, the beak ajar, as if holding its breath. The golden light that envelops the scene caresses him, making the blue feathers of his chest and the first green reflections of his still closed tail shine. It almost seems that the light itself is choosing it.

The composition: The scene is built on powerful diagonals: the descending line of flight of the Golden Goose cutting through the air from right to center, and the ascending line of the peacock's gaze rising from the left to meet its destiny. At the crossing point, the air itself seems to vibrate. The background is deliberately soft, with the other animals reduced to patches of color and shadow. The only clear element, in addition to the two protagonists, is a slight halo of gold dust that seems to follow the trail of the Golden Goose, as if its passage blessed the air itself.

The atmosphere: It is an image of pure romantic magic. There is still no conflict, there is no tragedy yet. There is only beauty that recognizes beauty, royalty that chooses royalty. It is the moment of falling in love, when everything is still possible and the future is a bright promise.

Symbolic Commentary

This second act is the beating heart of the narrative, the moment in which desire is embodied in a choice and the peacock's fate is sealed by the very love that believes it can save it.

The Golden Goose: Inner Light vs. Reflected Light

The most significant detail is that the Golden Goose emits its own light, while the peacock is illuminated by external light (that of the setting sun or sunrise). This distinction is fundamental.

- Self-generated light (the Goose): It symbolizes inner sovereignty, royalty that needs no demonstration. She is the light, she does not reflect it. Its gold is not vanity, but essence. It is the state of those who

have completed the inner path and no longer seek external approval. His gaze that chooses is an act of sovereignty: he does not ask, he does not beg, he does not expose himself. He decides.

- Light received (the peacock): The peacock, however beautiful, is still in the realm of appearance. Its beauty exists because someone (the sun, the moon, the gaze of others) illuminates it. He has not yet found his inner source. It is vulnerable precisely because it depends on external lighting to exist. The love of the Golden Goose, in this sense, is a gift: she lends her light to him, she elects him as her reflection. But it is a loan, not a property.

The Gaze: The Power to Create

The eyes of the Golden Goose are the real engine of the image. In the Buddhist tradition, the conscious gaze has creative power. When she looks at the peacock and says, "Be my husband," she's not simply expressing a preference: she's creating a reality. His gaze transforms the peacock from a simple beautiful animal to a chosen one. This is the double face of love: it is beatific (it elevates, chooses, gives value), but it is also dangerous (it creates dependence on that gaze). From this moment, the peacock will no longer exist for itself, but for her eyes.

The blurred background: The disappearing world

The other animals, sharp and judgmental in Act I, are now blurred, irrelevant. When true love (or what appears to be such) enters the scene, the world retreats. For the two protagonists, at this moment, there is no longer the assembly, there is no longer social judgment, there are no more rules. There are only the two of them. This selective focus is the symbol of falling in love as a state of grace that erases the context. But it is also a warning: those who forget the world risk finding themselves against it when the world remembers them.

The descent: Love that lowers itself

The Golden Goose descends from its branch. Fly downwards, towards the earth, towards the peacock. This movement is both romantic and disturbing. Romantic because it is love that becomes humble, royalty that bends down. Disturbing because it is a descent from the realm of self-generated light to that of reflected light. She is leaving her world to enter his. In the logic of the fairy tale, this movement foreshadows disappointment: she descends towards him, but he will not be able to rise to her height. The distance between own light and reflected light is unbridgeable.

The lesson of Act II: The loving choice is an act of power and vulnerability at the same time. For those who choose (the Goose), it is an act of sovereignty. For those who are chosen (the peacock), it is a gift that can become a cage. The love that comes from without, if it is not rooted in an inner awareness, risks becoming the very reason for one's fall. The peacock is loved for what it looks like. And when the appearance cracks, love will fade.

Bridge to Contemporary Sensibility

This image of a regal and luminous choice is, in today's world, a perfect photograph of the dynamics of validation, desire and construction of identity.

The perfect match: The choice in the age of apps

The Golden Goose that chooses the peacock from the highest branch is the ancient and poetic version of the "match" on Tinder, Bumble or any dating app. At that moment, when two profiles cross paths and the notification "It's a match!" appears on the screen, the same magic happens: someone, from the height of his judgment (thumbs up), has chosen someone else. The light of the screen becomes the light of the Golden Goose, which for an instant makes us special, chosen, worthy of attention. And like the peacock, we too quiver with restrained joy, hoping that that initial choice will turn into something real.

Authentic light and constructed light: Social identity

The opposition between one's own light (the Goose) and reflected light (the peacock) is the central conflict in the construction of contemporary identity. On the one hand, there is inner work, the construction of an authentic self that needs no validation (the light we emit). On the other hand, there is the social identity, the well-kept profile, the studied photo, the biography built to attract glances (the light we reflect).

The Golden Goose is what we aspire to be: someone whose light is so strong that they don't need to seek out the spotlight. The peacock is what we often are: beautiful, yes, but only when someone enlightens us. The question the image asks is: how much of your light is really yours, and how much is just the reflection of what others want to see?

The look he creates: The influencer and the follower

In the contemporary attention economy, the gaze has become a commodity. The Golden Goose looking at the peacock is the influencer who, with a simple look (a mention, a like, a collaboration), can create a trend, a successful product, a career from scratch. The peacock is the follower who is "noticed", who receives the much-desired validation. But it is a fragile, ephemeral validation. Like the peacock, those who are "chosen" by the algorithm or by the influencer on duty live in the anxiety of no longer being interesting, of losing that look that created them.

The Highest Branch: Social Distancing

The Golden Goose is not simply on a tree: it is on the highest branch. This verticality symbolizes the social, cultural, and economic hierarchies that still govern our choices. When someone "higher" than us chooses us (a leader who promotes us, a mentor who notices us, a person of higher status who falls in love with us), we experience the same mixture of pride and disbelief as the peacock. But the image warns us: that distance exists. She is used to purer air, to truer light. When it comes down to us, it brings with it expectations that we may not be able to meet.

The moment before the performance: The anxiety of the first date

The peacock, in this image, has not yet opened its tail. He is still himself, not yet in performance. But the Golden Goose's gaze is already pushing him towards the exhibition. She expects him to live up to her choice. It is the anxiety of the first date, of the job interview, of the first time in which we have to prove that we are "up to the task" of the trust that someone has placed in us. The peacock holds its breath because it knows that, from this moment on, it will have to show something. The innocence of being is already contaminated by having to appear.

The prophecy of the fall:

And we, who know history, look at this image with tenderness and anguish. We know that that pure love, that royal choice, will lead to dance, to exposure, to rejection. It is the same anguish with which we watch a young talent burn out on social media, a couple in love heading towards the storm, a friend throw himself into an enterprise bigger than him. The image reminds us that being chosen is not the end of the story, but the beginning. And that love, if it is not rooted in

the deep knowledge of the other (including shadows), is only a borrowed light, destined to be extinguished.

The Golden Goose loves the peacock for its beauty. But beauty, alone, is not enough to support a gaze. And when beauty shows its reverse, the gaze will retreat. The lesson, ancient and modern at the same time, is that the only love that does not betray is the one that sees the shadow and welcomes it. But for that, the peacock will have to wait for another level of consciousness.

ACT III: THE DANCE OF VANITY

The peacock felt a wave of heat rise from its legs to the crest. It was the greatest achievement: not only to be admired, but to be chosen. Not for strength, not for rank, but for pure, undeniable beauty.

Joy exploded inside him like an overripe fruit. He couldn't hold her back. He had to share it, show it, make it explode in a riot of forms. She had to dance.

His legs tensed, his neck arched. A slow, hypnotic movement began. The tail wheel fanned out, a perfect circle of emeralds and sapphires. The audience held their breath. Her dance became faster, wilder, a whirlwind of color and pride. It was the dance of victory. It was the dance of love. It was the dance of himself for himself.

The daughter of the King of the Birds was looking at him. But his gaze, which at first was love, became attentive, then curious, finally scrutinizing him.

In the whirlwind of the ball, while the queue reached the maximum of its opening and triumph, while everything was on display... everything, really, was on display.

Image Analysis: The Vanity Dance

Image Description

The image presents itself as a whirlwind of color and movement, a visual explosion that captures the moment when joy overflows in excess and awareness drowns in ecstasy of self.

The setting: The forest clearing is still recognizable, but only as a memory. The ancient trees, the silent witnesses of Act I and II, have become indistinct patches of color, swirls of greens and browns that revolve around the center of the scene as if sucked into a whirlwind. The sky, which used to be lunar silver or warm gold, is now a swirl of midnight blue, purple and turquoise, crisscrossed by streaks of light that look like the reflection of an explosion. The outside world no longer exists: everything has been erased by the overwhelming energy of the protagonist.

The protagonist: At the center of this cosmic vortex, the peacock is in the throes of a frenzy of movement. Its tail is not simply open: it has exploded. The feather fan occupies almost the entire space of the image, a perfect circle of iridescence that seems to rotate on itself. Every single feather is a universe of color: sapphire blue that seems to contain deep oceans, emerald green that vibrates with its own light, reflections of copper and gold that sparkle like embers. The "eyes" on the tail are not just drawings: they seem to look at the viewer,

hundreds of iridescent pupils that infinitely multiply the peacock's gaze on itself.

The movement: The peacock's body is an arch of pure tension. The neck is thrown back in a gesture of total abandonment, the beak wide open in what seems a cry of jubilation or an ecstatic song. The legs, thin and nervous, are caught in a dance step that raises golden dust from the ground. The wings, usually kept closed, are slightly open at the sides, as if even they could not contain so much energy. The whole figure is a perpetual motion: there is no fixed point, there is no rest.

The technique: The style of the image is deliberately expressionist, almost abstract at the edges. The brushstrokes become wider and more violent as you move away from the center, as if the peacock's energy were literally painting the world around him, warping reality with the force of his performance. Only the peacock is sharp, hyper-realistic in the details of the feathers, as if it were a photograph inserted in a moving painting. It's the only thing that matters, the only thing he sees.

Light: Light does not come from an external source (there is no moon, no sun). The light emanates from the peacock itself. His feathers shine with their own light, as if his vanity had finally lit an inner sun. But it is a crazy, disordered light, which does not warm but dazzles, which does not reveal but blinds. It is the glow of the ego that believes itself to be god.

The absence: Fundamental detail: the Golden Goose is not visible. Or perhaps it is only visible as a tiny golden spot at the extreme edges of the canvas, almost erased by the vortex. The peacock, in its dance, has forgotten for whom it is dancing. The beloved, the source of his joy, has become irrelevant. There is only him, only his performance, only his splendor.

Symbolic Commentary

This third act is the point of no return, the instant in which authentic joy degenerates into pathological exhibitionism and love for the other is transformed into love for oneself.

The Vortex: The Self That Devours the World

The clearing that deforms and becomes a vortex is the symbol of what happens when the ego takes over: the external world ceases to exist as an autonomous reality and becomes a simple background, raw material for self-celebration. The peacock no longer sees the forest, the trees, the other animals. He only sees the stage he has created. It is the instant in which the artist forgets that his art exists to be given and transforms it into a monologue. It is the moment when the lover no longer sees his beloved, but only the image of himself reflected in his eyes.

The exploded tail: Total ostentation In Act I, the tail was closed (potential). In Act II, it began to open up (promise). Here, it exploded. There is no more measure, there is no more modesty, there is no more secret. The peacock shows all of itself, but paradoxically, by showing everything, it hides the essential. The amount of beauty exhibited is such that it becomes a veil itself: who can see him through all that splendor? The eyes on the tail, hundreds of pupils, are the most powerful symbol: the peacock has multiplied infinitely, but it is a multiplication that empties it. There is no longer a self, but a gallery of self, a parade of masks. The more it shows, the more invisible it becomes.

The cry: Joy or sorrow?

The gaping beak is ambiguous. It could be a cry of joy, the exultation of the triumphant. But it could also be a cry of anguish, the lament of those who, in the vortex of the exhibition, have lost themselves. This ambiguity is at the heart of symbolism: vanity is a joy that cries out so loudly that it no longer feels its own pain. It is the intoxication that drowns loneliness, the celebration that covers the void.

Self-generated light: The false god

Finally the peacock has its light. It no longer depends on the moon or the sun. It shines with its own light. Yet, it is a crazy, disordered light that does not reveal but blinds. It is ego enlightenment, which is the exact opposite of spiritual enlightenment. The first says: "I am everything". The second says: "I am part of a whole". The light of the peacock is the light of those who have become the center of the universe, and for this reason they have lost all connection with the universe. He is a lonely god in an empty sky.

The absence of the Goose: The betrayal of love

The Golden Goose, reduced to an insignificant spot at the edges, is the

most tragic symbol. The peacock has forgotten for those who dance. His joy, which in Act II was born from the gaze of his beloved, has become self-sufficient and therefore empty. He no longer needs her to cheer: he rejoices alone. But this self-sufficiency is a lie, because if he really didn't need her, he could stop dancing. Instead, he continues, because now dance is the only thing he has left. He transformed the means (dance to conquer) into the end (dance to exist). It is the deepest betrayal: he is no longer celebrating love, he is celebrating himself.

The lesson of Act III: Excess of joy, when not tempered by awareness, becomes exhibitionism. And exhibitionism is a form of loneliness. He who shows everything no longer receives anything, because he has already consumed everything in showing himself. The vanity dance is a solitary dance: the more you perform it, the more the stage widens and the audience moves away, until you are left alone with hundreds of eyes that are just your eyes multiplied to infinity.

Bridge to Contemporary Sensibility

This image of a peacock gone mad in a vortex of self-celebration is, perhaps, the most precise and prophetic representation of our age imaginable.

The Exploded Tail: The Social Media Feed

The peacock's tail, with its hundreds of "eyes" that infinitely multiply its image, is the perfect metaphor for the Instagram feed, the Facebook profile, the LinkedIn wall. Every post is a feather, every photo is an eye that says "look at me". We have transformed our lives into a perpetual peacock's tail, an uninterrupted fan of moments selected, filtered, built to show only the splendor. And like the peacock, we risk getting lost in this multiplication: how many versions of us have we created? Which is the real one? Where does the ego end and where does the performance begin?

The vortex: The digital echo chamber

The clearing that deforms and becomes a vortex is the visual equivalent of the bubble of social media, of the echo chamber in which we live. Algorithms show us what we want to see, amplify our opinions, surround us with images that confirm our vision of the

world. The real world, with its complexity, its ancient trees, its different animals, is erased and replaced by a vortex of narcissic confirmations. We are at the center of a universe that we have built, but it is a universe of mirrors.

Self-generated light: The myth of self-promotion

Contemporary culture tells us that we must be entrepreneurs of ourselves, that we must create our own personal brand, that we must emit our own light. "Be yourself" has become "show yourself". "Find your light" has become "build your light". The peacock that shines with its own light is the icon of this illusion: we believe we can be the source of our light, but it is a light that consumes without nourishing, that dazzles without warming. How many people burn with the anxiety of always having to shine, without ever being able to simply rest in the shadows?

The Scream: The Anxiety Behind the Performance

The peacock's wide-open beak, ambiguous between a cry of joy and a scream of pain, is the portrait of contemporary social anxiety. We look at the photos of our friends on vacation, of career colleagues, of happy influencers, and we no longer know if they are cheering or screaming for help. Often it is both. Exhibited joy has become the most common way to hide discomfort. The peacock dancing whirlwind is also the young adult who posts party stories so as not to show the loneliness of Sunday night.

The absence of the beloved: The loneliness of likes

The Golden Goose reduced to a stain at the margins is perhaps the most heartbreaking element. The peacock got the world's attention (the exploded tail, the dazzling light), but it lost the only attention that mattered. It is the parable of the influencer: thousands of followers, hundreds of likes, yet a deep loneliness, authentic relationships that are thinning, real friends reduced to extras. Digital connection has replaced real presence. The peacock dances for millions of eyes, but the only eye it longed for has moved away, tired, disappointed.

The loss of self in multiplication:

There is a mathematical paradox in this image: the more the peacock multiplies (hundreds of eyes on its tail), the emptier its central self becomes. It's the paradox of digital identity: we build profiles upon profiles, identities upon identities, and in the end, who are we really?

The authentic self thins out, dissolves, becomes an increasingly small point in the center of a vortex of masks. The question that the image whispers is: when you stop performing, is there anything left? When the vortex stops, who are you?

Drunkenness as escape:

Finally, the peacock dance is also a metaphor for contemporary intoxication understood as an escape from awareness. We live in an age that constantly pushes us to excess: excess production, excess consumption, excess stimulus, excess exposure. Excess becomes the way to never stop, not to look inside, not to see the shadow that the spotlight casts behind us. The peacock dances so whirlwind because, perhaps, if it stopped, it would have to look at the void it has created around it.

The Coming Prophecy:

And we, who know history, look at this image knowing what will happen next. The dance will reach its peak, and at that peak, the rotation will show what the tail hides. It is the inexorable law of exhibitionism: the more you show, the more you reveal. The more you try to hide the shadow in its splendor, the more the shadow lengthens, waits, ready to show itself at the most inopportune moment. Act III is the apparent triumph, but it is also the moment that already contains within itself the seed of catastrophe.

The image leaves us suspended on that scream, on that vortex, on that dazzling light. And he asks us: do you recognize your daily life in this dance? And if so, who is, right now, your Golden Goose that is slowly disappearing at the edge of your attention?

ACT IV: WHAT BEAUTY HID

The dance reached its peak. The peacock, drunk with himself, rotated on himself offering his beloved the most total spectacle of himself. And it was at that moment that the daughter of the Golden Goose saw.

He saw what the magnificent tail had always hidden. The ignoble part, the blind spot of perfection. The peacock's backside. Naked. Stripped of every feather. Brutally common.

His face, a moment before enraptured, froze in a mask of glacial disappointment. Disgust, pure and uncontrollable, rippled her beak.

Stop.

The voice was no longer Argentinian. It was the sound of a blade coming out of its scabbard.

Image Analysis: What Beauty Was Hiding

Image Description

The image presents itself as a coup de théâtre visual, an instant of cruel revelation in which the light of truth tears the veil of illusion. It is perhaps the most powerful and dramatic image of the entire sequence.

The shot: The scene is constructed as a ruthless, almost voyeuristic shot. We are no longer in front of the peacock, we do not admire its frontal beauty. We are behind him, in a position that no spectator would ever want to occupy, but that the truth in the end forces us to take. The angle is slightly from below, as if the observer were crouching on the ground of the clearing, forced to look upwards at the spectacle that is taking place.

The protagonist (the hidden side): The peacock is caught in the middle of its dance, its tail magnificently unfolded in all its splendor. From behind, however, the fan of iridescent feathers creates a paradoxical

effect: beauty is there, exploding in a rainbow of blues and greens, but it is not turned towards us. We see the back of the show, the B side of perfection. And there, in the foreground, clear, inescapable, there is the body of the peacock in its naked reality: the brownish-gray backside, clumsy, ordinary, with thin and scaly legs that seem almost ridiculous in contrast with the explosion of color that overhangs them. It is the part that nature wanted to hide, that the peacock itself forgets to have, but that the unbridled dance has inexorably brought to light.

The contrast: The image lives on this violent contrast between above and below, between front and back. Above, the tail is a universe of beauty: each feather is painted with maniacal care, the "eyes" seem alive, pulsating with their own light. Underneath, the body is an anonymous silhouette, devoid of grace, almost embarrassing in its simplicity. It's as if two different animals have been sewn together: an angel and a farmyard animal.

The Golden Goose: In the background, but focused with cruel sharpness, is the daughter of the king of the birds. His face is the true emotional center of the image. His pearly eyes, which in Act II were full of love and admiration, are now wide open in an expression of icy horror. The beak is ajar, not in a scream, but in that silence that precedes disgust. Its wings, a moment before collected, begin to open slightly, ready for the flight of escape. His golden light, which illuminated the scene in Act II, seems to have faded here, as if his essence were also withdrawing from what he sees.

The light: The light is dramatic and merciless. A sharp, almost surgical beam illuminates the scene from the side, creating harsh shadows that accentuate the clumsiness of the peacock's body and the contraction of disgust on the Goose's face. There is no longer the romantic gold of Act II, nor the dazzling vortex of Act III. There is the raw light of the next day, the one that reveals wrinkles, imperfections, what the night and the intoxication had hidden.

The background: The forest has come back into existence, but it is an enemy forest. The trees seem to close around the scene, the shadows stretch like accusing fingers. The other animals, barely hinted at, are motionless, mute witnesses of a catastrophe foretold. The atmosphere is that of a court where the sentence has already been read.

Symbolic Commentary

This fourth act is the moment of truth, the instant in which illusion shatters against the rock of reality. It is perhaps the most important image of the entire sequence, because it contains the central lesson of the Jātaka.

The Inverted Perspective: Seeing What No One Sees The most revolutionary element of this image is the choice of point of view. For three acts we looked at the peacock from the front, as the world looks at it. Now, finally, we see what the world does not see, what he does not see of himself. It is the point of view of truth, which is always uncomfortable, always marginal, always hidden. Buddhism calls this ability yathābhūtaṁ dassana: the view of things as they really are, not as they appear. The image forces us to occupy this uncomfortable position, to become witnesses of the naked reality behind the splendid appearance.

The exposed backside: The shadow that doesn't lie

In Jungian psychology, the shadow is the part of us that we reject, that we hide, that we do not want to show to the world. The peacock's backside is the shadow suddenly made visible. It is everything that is not presentable: weaknesses, fears, pettiness, unmentionable desires, clumsiness, mortality. Dance, which was supposed to celebrate light, ended up exposing shadow. And it is precisely this exposure, not beauty, that determines the final judgment. The lesson is hard: no matter how gorgeous your front is; The world will judge you by what you show when you turn your back.

The Irreducible Contrast: The Dual Nature of Being

The image is a meditation on the duality inherent in every creature. We are both angels and animals, splendor and misery, divinity and matter. The peacock would like to be only its tail, only its beauty, only what pleases. But the biological and spiritual reality is that the tail is attached to a body, and that body has needs, functions, parts that are not aesthetic. The culture of vanity tries to deny this duality, to show only the tail, to forget the body. But the truth, sooner or later, emerges. And when it emerges, it is always at the least opportune moment.

The Goose's Gaze: Love That Retreats

The expression of the Golden Goose is the emotional thermometer of the scene. It is not anger, it is not betrayal, it is not even

disappointment. It is horror and disgust. They are visceral emotions, not rational. They speak to us of a profound truth: the love that is based only on beauty is a fragile love, which does not survive the revelation of the shadow. The Goose is not angry because the peacock has deceived her; She is horrified because she saw something she didn't want to see, something that broke the spell. His love wasn't deep enough to include that part as well. It was love for appearance, not for being.

The Surgical Light: The Unforgiving Truth

The raw light that illuminates the scene is the light of awareness, which is always more painful than illusion. In Act II, the light was golden and romantic because it veiled reality with the enchantment of falling in love. In Act III, he was dazzling and insane because he blinded with the intoxication of the ego. Here, it's the light of the next morning, the one that shows you the shards on the floor, the dirty glasses, the smudged makeup, the reality you had forgotten. It is the light that reveals, but does not save.

The Forest Returns: The World's Judgment

The trees that close, the shadows that lengthen, the animals that observe in silence: the world, which in Act III had been erased by the vortex of the ego, now returns forcefully. And he returns as a judge. Society, others, the community: they always exist, even when we think we have forgotten them. And when we fall, they are there, ready to testify. There is no sin committed in secret that is not, sooner or later, revealed. There is no shadow that does not emerge.

The lesson of Act IV: The truth is always there, lurking behind beauty. The dance that knows no measure, the joy that is not tempered by awareness, the performance that forgets modesty: all this inevitably leads to the exposure of the shadow. And once the shadow is exposed, there is no turning back. The gaze of the beloved, once cracked, can no longer become pure again. Beauty can enchant, but only totality (light and shadow together) can retain.

Bridge to Contemporary Sensibility

If there is an image that speaks to our age with the power of a punch in the stomach, it is this one. We live in the age of total exposure, and

this image is our most faithful and cruel mirror.

The exposed backside: The fear of being "erased"

In the age of social media, we live in constant fear that our "behind" will be exposed. An old tweet, an embarrassing photo, an unfortunate comment, a stolen video: anything can emerge, everything can destroy the image we have carefully built. The culture of "cancellation" (cancel culture) is the Golden Goose of our times: an audience ready to judge, to horrify, to withdraw its love as soon as the shadow is exposed. The peacock showing its backside is the celebrity who falls from grace, the influencer who loses followers, the ordinary person who becomes the object of viral mockery.

The Voyeuristic Perspective: The Pleasure of Seeing Others Fall

The angle of the image, that hidden point of view that reveals the truth, is also the point of view of the digital voyeur. We love to watch others fall. Videos of accidents, fails, scandals: they have billionaire views. There is a perverse pleasure in seeing beauty shatter against reality, in seeing the peacock show its behind. The image puts us in front of this dark side of us: it is we, with our gaze, who judge, condemn, enjoy the fall of others.

The Hidden Body: Shame in the Age of Filters

The contemporary obsession with filters, with retouched photos, with perfect bodies, is the same obsession of the peacock with its tail. We only show what is beautiful, only what is acceptable, only what receives likes. But the real body, with its imperfections, its failures, its normalities, remains hidden, a source of shame. When a "real" body emerges (a photo without a filter, a video stolen from the beach), the social gaze often reacts with the same horror as the Golden Goose. The image asks us: how much of your rejection of the body is really aesthetic, and how much is it afraid to show what you are?

The betrayal of intimacy: When the private becomes public

There is another very powerful contemporary reading: that of the betrayal of intimacy. The peacock's backside is what is private, what belongs to the intimate sphere, what is shown only to those you really love. Dance exposed him to everyone, even to those who should not have seen. It is the metaphor of the violation of privacy, of revenge porn, of intimate photos that become public, of betrayed trust. The Golden Goose is not only disgusted by what it sees, but also by the fact that everyone can see it. His intimacy with the peacock was

desecrated by public exposure.

The fragility of reputation: Built over years, destroyed in an instant

The peacock has built its reputation in a lifetime. Its beauty, its grace, its elegance: all the result of time and nature. In an instant, in a fraction of a second of dancing, everything is destroyed. It is the law of the contemporary world: reputation is built over years, but it can be destroyed in an instant by a video, a sentence, a photo. We live on a razor's edge, always one step away from fatal exposure.

Unforgiving Love: Relationships in the Age of the Image The Golden Goose that retreats in disgust is also the symbol of contemporary relationships, often based more on image than on deep knowledge. We meet people through social profiles, we fall in love with their filtered versions, and when reality emerges (a physical defect, a psychological problem, a character weakness), we often don't know how to handle it. The question the image whispers is: Is your love deep enough to include the beloved's backside? Or are you ready to flee at the first unpleasant revelation?

The fear of being seen from behind: Social anxiety and control

Finally, there is a very contemporary anxiety in this image: the fear of being seen when we do not control ourselves. The peacock is caught in a moment of total abandonment, when joy has made him forget himself. It is the fear of being photographed while we cry, while we are in disorder, while we are not ready. We live in an age where we always have to be ready for the photo, always composed, always in control. Abandonment, spontaneity, naturalness: they have become risks, not virtues.

The lesson for today:

Act IV gives us an uncomfortable but liberating truth: there is no beauty without shadow, there is no splendor without a hidden side. The obsessive search for perfection, total exposure, beauty without defects, is a race towards the abyss. Because the more you show, the more you reveal. The more you try to be just a tail, the more your backside inevitably becomes visible.

The real challenge, for us digital peacocks, is not to be able to hide the shadow forever. It is to find someone (a love, a friendship, a community) who, seeing the shadow, does not flee in horror. It is learning to love ourselves with our backside, and finding who loves us despite that backside.

But for the peacock in this story, that moment will not come. His audience (the Golden Goose) was not made for the shadows. And when the shadow appeared, it fled. The loneliness that awaits him in Act V is the price to pay for believing that beauty was enough.

ACT V: THE REFUSAL

The peacock froze, its tail still half-open, its breath in its throat. He saw her gaze and understood. His blood froze.

I thought I had chosen a dancing god, a being of pure beauty. And instead I have in front of me an animal like the others, which in the heat of showing itself, reveals its indecency. You exposed to my eyes and to the eyes of the world what should have remained hidden. You mistook ecstasy for exhibitionism. I don't want a man who, in joy, forgets modesty.

He turned around. Its golden wings opened slowly and majestic, and it flew towards the mahogany branch, disappearing among the leaves like a dream that vanishes at dawn.

The clearing was silent. The peacock, motionless, felt the weight of a thousand glances on him. They were no longer looks of admiration. It was the solitude of the stage when the curtain fell and the lights went out.

He had won the world, but in triumph he had lost the only prize that mattered. And in its tail, still open in a last, useless jolt of beauty, the evening wind carried away a feather, light as vanity.

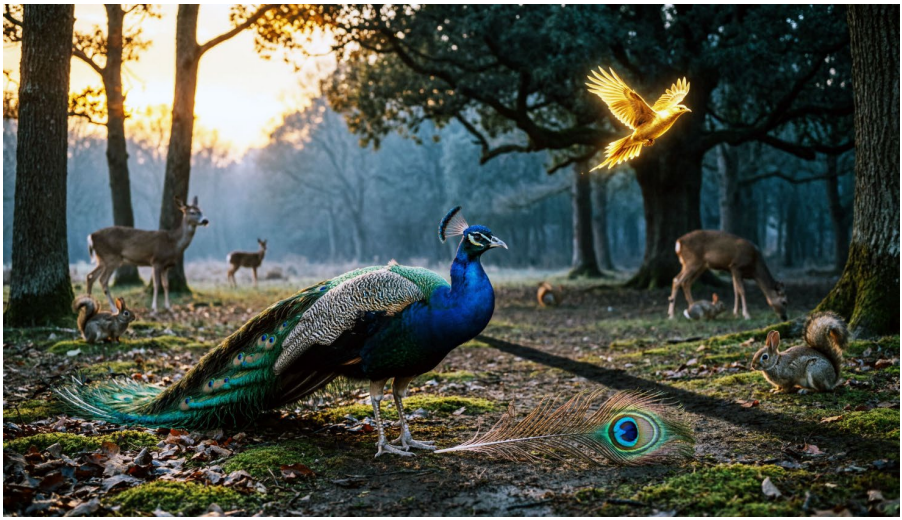

Image Analysis: Waste

Image Description

The image presents itself as a melancholic and silent painting, a visual requiem for a beauty that has danced too long and lost the only spectator who mattered. It is the final act, the moment of consequences.

The setting: We are back in the forest clearing, but it is an unrecognizable clearing. The light is that of late twilight, the hour that in Italy we call "between the dog and the wolf", when the day is over and the night has not yet begun. The sky is a gradient of deep blues that turn purple, with the last flashes of an already set sun tinging the horizon with a sick and dying orange. The light no longer illuminates, it accompanies: it accompanies away what remains, it accompanies the scene towards oblivion.

The protagonist (abandoned): In the foreground, in the center of the composition, there is the peacock. But it's a peacock we've never seen before. Its magnificent tail, which in Act III exploded in a vortex of colors and in Act IV hid its truth, is now completely closed. The feathers, a riot of life and light, have fallen back, crawling heavily on the damp soil of the forest like a wet cloak, like a ceremonial dress worn the day after the party. His head is bowed, his neck no longer arched in pride but bent forward in a posture of defeat. The legs, which danced frantically, are now motionless, rooted to the ground

like those of a statue. The whole figure is a portrait of silent defeat.

The one who flees: In the background, at the top right, a small golden figure moves away into the dark sky. It is the Golden Goose, the daughter of the king of birds. Its wings are spread in a decisive, irrevocable flight. Its light, which in Act II illuminated the scene and in Act IV had faded, is now only a residual glow, a star that recedes until it becomes a point. He is flying away, towards the highest branch of the mahogany, towards his world, far from that clearing and that peacock. His trajectory is straight, without hesitation: he does not look back.

The symbolic close-up: On the ground, between the peacock and the viewer, lies a small but extraordinarily powerful object: a single peacock feather. It is perfect, iridescent, with its "eye" still visible, but it is detached, separated, abandoned. It lies on the dark moss, inert, like an unsent love letter, like a trophy that no one wants anymore.

The background: The forest has returned to be the protagonist, but as an absence. The other animals have disappeared. There are no more lions, tigers, snakes to judge. The circle of the assembly has dissolved. Only the trees remain, ancient silent witnesses, and their shadows that stretch menacingly towards the peacock, claiming it for the night. The clearing, which had been a stage, a court, a meeting place, is now only an empty place.

The Dying Light: The last glow of twilight hits the peacock from behind, creating a dark silhouette against the purple sky. It is the backlit effect of defeat: no longer illuminated by the spotlight, no longer chosen by the golden light, but cut out by the impending darkness. Its silhouette is that of an ordinary bird, without the magnificence that distinguished it.

The atmosphere: It is an image of absolute silence. You don't hear anything. Not the rustling of leaves, not the singing of birds, not the beating of wings of the fleeing goose. There is only the weight of loneliness, the dull noise of a life that returns to being ordinary after being extraordinary for a moment too short.

Symbolic Commentary

This fifth and final act is the moment of reckoning with the

consequences. There is no more action, there is no more dance, there is no more hope. There is only being alone with what you have done.

The closed tail: The withdrawal of the mask

The peacock's tail, finally closed, is the most powerful symbol of the entire image. For four acts we have seen that coda open progressively: potential in Act I, promised in Act II, explosion in Act III, revelation in Act IV. Now, in Act V, it is closed. But it is not a return to the innocence of the beginning. It is a forced, humiliating closure. The mask fell off not because he chose it, but because there is no longer anyone to wear it for. Beauty, without a gaze that loves it, becomes simply tinsel. The peacock is no longer an artist; it's just a tired bird.

The bowed head: Shame and awareness

The peacock posture is the classic one of shame in many cultures: head down, gaze on the ground, body contracted. It is the opposite of pride. It is the moment when awareness finally comes, but it comes too late. Now he understands: he understands that his dance was excess, that his joy was vanity, that his showing himself was loss of self. But this awareness does not save, it does not redeem. It is only the weight that he has to carry. Buddhism calls this moment samyag-ājīva in reverse: the awareness of having lived wrong.

The Fleeing Goose: The Irreversibility of Loss

The Golden Goose that flies away without turning around is the symbol of irrevocable loss. There is no possibility of appeal, there is no second chance. His flight is straight, decisive, without hesitation. It tells us that some doors, once closed, never reopen. Some glances, once they have seen the shadow, can no longer return to see only the light. His escape is not punishment, it is a natural consequence. Love that is based on beauty does not survive ugliness. It is not malice, it is a simple law of nature.

The Fallen Feather: Vanity as a Dead Object The single feather in the foreground is perhaps the most poignant element. It was part of beauty, it was part of dance, it was part of triumph. Now it is there, on the ground, separated. It is the symbol of what remains of vanity: a dead object, a fragment, a memory. The likes, the followers, the compliments, the admiration of the world: all this, once the show is over, becomes a fallen feather. You can pick it up, you can look at it, but it won't give you back what you've lost. The feather is also the symbol of fame: ephemeral, detachable, destined to rot.

The Empty Forest: The Loneliness After the Show

The animals have disappeared. The assembly, the public, the judges: they are no longer there. When the show ends, when the fall has occurred, the audience leaves. He does not remain to console, he does not remain to bear witness to suffering. Only the landscape remains, indifferent. It is the loneliness of the actor after the last rerun, of the influencer after the drop in followers, of the celebrity after the scandal. The world looks at you as long as you shine; When you fall, it lets you fall on its own.

The Dying Light: The End of the Illusion

The twilight that engulfs the scene is the end of the illusion. The golden light of love (Act II) is gone. The dazzling light of the ego (Act III) has gone out. The surgical light of truth (Act IV) has done its duty and gone. Now only the natural light of the day that ends, indifferent, that envelops everything in darkness remains. It is the sunset of hope, but it is also, perhaps, the beginning of the possibility of a different light, an inner light that does not depend on anything. But for that, the peacock will have to wait for another level of consciousness. For now, there is only the night.

The lesson of Act V: Actions have consequences. Vanity leads to loneliness. The performance leads to abandonment. Joy not tempered by awareness leads to sorrow. And when it's all over, when the audience has left and the beloved has fled, you're left alone with a fallen feather and the belated awareness of what you've lost. There is no catharsis, there is no redemption in this image. There is only the silent weight of a lesson learned too late.

Bridge to Contemporary Sensibility

If there is an image that photographs the essence of our era, it is this one. We live in the era of the permanent show, and this is the image of the next day, when the show is over and the lights go out.

Post-like loneliness: The collapse after the performance

How many of us have experienced that feeling? You post a photo, you receive likes, comments, attention. For an hour, for a day, you are at the center of the universe. Then, suddenly, the flow stops. The screen

turns off. And you find yourself alone in your room, with the phone in your hand, and a void that was not there before. The peacock's tail has closed. The fallen feather is the last like, which you look at and look again, but it does not fill the silence. The image perfectly captures the post-performance depression that accompanies digital life: the euphoria of exposure followed by the loneliness of disconnection.

The Feather as a Metric: The Fetishism of Numbers

The feather that has fallen to the fore is the number of followers, the like counter, the view. We collect it, we look at it, we count it, we show it. But it is detached from us. It is a fetish, a dead object that replaces the living relationship. How many people measure their value by the number of fallen feathers they can collect? How many live in the anxiety of not having enough feathers? The image warns us: the feather is beautiful, but it is only a fragment. It's not life.

The flight of no return: The culture of waste

The Goose that flies away without turning around is the embodiment of the contemporary culture of waste. As soon as something no longer satisfies us, as soon as we discover a defect, a shadow, a weakness, we discard. Does a love end? Swipe away. Does a friend disappoint? Block. Does an influencer fall out of favor? Unfollow him. There is no room for forgiveness, for reparation, for understanding. The Golden Goose is our merciless gaze on others, our inability to bear the shadow of others. And perhaps, it is also the gaze we fear on others when our shadow is exposed.

The bowed head: The viral shame

The posture of the peacock, head bowed, is the posture of someone who has been "deleted" from the web. Of those who have seen an embarrassing video go viral, of those who have suffered a shitstorm, of those who have been publicly exposed in all their fragility. Shame, once a private event, has become public, multiplied, amplified. The peacock does not bow its head only for the loss of its beloved; the slope for the weight of a thousand gazes that have seen what they should not have seen. It is the shame of the digital age, which no longer has boundaries or modesty.

The Empty Forest: The Hyper-Connected Solitude

The animals have disappeared, yet the forest is full of their shadows. It is the condition of hyperconnection: we are surrounded by digital presences, notifications, messages, contacts, yet we are deeply,

radically alone. The peacock is alone in a clearing full of absences. He is the teenager with a thousand followers and no real friends, the adult with hundreds of LinkedIn contacts and no one to talk to on the phone, the elderly man who looks at photos of his grandchildren on social media but never sees them.

The Dying Light: The End of Reputation

The twilight that swallows the peacock is the end of reputation built in a lifetime and destroyed in an instant. In the contemporary world, the light goes out very quickly. An article, a tweet, a photo, and everything you've built can dissolve. The peacock is no longer "the beautiful", it is no longer "the chosen one", it is no longer "the dancer". It's just a tired bird in a darkening forest. It's the lesson that many celebrities, influencers, and ordinary people learn the hard way: reputation is a perishable commodity.

The feather and its opposite: What really remains?

In the end, what remains? A feather remains. It remains a fragment of beauty. The memory of what has been remains. But the peacock also remains, alive, with its tail closed, with its head bowed, with its tired body. The question that the image leaves open is: what now? The feather has fallen, the beloved has fled, the light is gone. But he is still there. It still exists. His existence did not depend on the gaze of others, even if he believed it did. Perhaps, in this extreme solitude, in this deep darkness, a new journey can begin. A journey that no longer starts from beauty, but from being. Not by appearing, but by existing.

The final contemporary lesson:

Act V gives us an uncomfortable but necessary truth: sooner or later, all the spotlights go out. Sooner or later, the audience leaves. Sooner or later, the beloved discovers our shadow and flees. And in that moment, when we are alone with ourselves, without likes, without followers, without looks, without applause, we must learn to stay with what remains. We must learn that our value is not in the feathers we display, but in the body that supports them. Not in the unfurled tail, but in the heart that beats under the closed pens.

The peacock in this story has lost everything. But perhaps, only now, can he begin to find himself. The night has just begun. And in the darkness, sometimes, you see stars that the light of day hidden. But that's another story, for another level of consciousness.

For now, let us remain with him in this silent clearing, watching a

feather fall and a light that dies, witnesses of an ancient and very modern truth: the joy that cannot contain itself becomes exposure, and exposure, shamelessly, becomes solitude.

ACT VI: DAWN OF THE PEACOCK

The clearing of the forest. Dawn.

The night has finally given way to light.

The clearing, which in the dark hours had seemed like a courthouse of menacing shadows, now reveals itself in all its silent beauty. The morning mist lifts lightly from the damp ground, dancing through the trees like a receding veil. The first rays of sunlight filter through the foliage, painting golden tongues on the moss and ferns.

The peacock is still there.

He is motionless, in the center of the clearing, exactly where his dance had taken him. But something in him has radically changed.

Its tail is still closed, but it is no longer the humiliated closure of defeat. The feathers, which in Act V crawled heavily on the ground like a wet cloak, are now composed, ordered, gathered with dignity around his body. They no longer crawl: they rest. The head, which had bowed under the weight of shame, is now raised. Not in the tense

pride of vanity, but in a quiet, calm acceptance.

His eyes no longer seek the sky from which the Golden Goose has fled. They do not scan the horizon in the vain hope of a return. They look at the light that rises. They simply look at it.

Around him, the forest awakens. The birds start singing again, hidden among the leaves. A squirrel crosses the trunk of a nearby tree, intrigued by that motionless figure. The world, which in Act V was silence and abandonment, returns to pulsate with indifferent life. The peacock is part of it, but it is no longer the center. He is an inhabitant, no longer an actor.

At his feet, the fallen feather is still there. But it is no longer an object of pain. The morning wind brushes against it, barely lifts it, makes it rotate a few centimeters. Then he lays it down again, further on, as if nature itself were slowly removing the traces of that night.

The peacock follows the flight of the feather with its gaze, for an instant. Then he goes back to looking at the sun.

There is no more anger in him. There is no more desire. There is no longer the need to be looked at, chosen, loved. There is only the awareness, finally arrived, that joy is not something that is shown. It is something that is lived. And that the only look that really matters, in the end, is one's own.

A more intense ray of sunshine pierces the fog and envelops it entirely. For a moment, its feathers, even if closed, seem to shine with a new light. It is not the dazzling light of pride, nor the reflected light of vanity. It is a light that comes from within. A light that does not need spectators.

The peacock closes its eyes for a moment, under the warmth of the sun. When he opens them again, his gaze is serene.

Its tail is still closed. But for the first time, this is neither a defeat nor a renunciation. It is a choice. The choice to no longer need to open it to feel alive.

Dawn continues to rise. The light expands, invades the clearing, erases the last shadows of the night. The peacock remains there, motionless, part of the landscape, part of the morning, part of everything.

The dance is over. The awareness has begun.

9. Level 9 – The Union That Saves, The Discord That Kills (33. SAMMODAMĀNA):

> The united quails lift the net; Divided, they die. Concord is an act of will, not a coincidence. It is the Sangha

applied to birds.

33. SAMMODAMĀNA-JĀTAKA (The quails, caught in the net, rise all together with the net and flee several times. After a while, they fight and are caught.)

Video post blogger

https://giusegugliottaapocalisse.blogspot.com/2026/03/33-sammodamana-jataka-dal-conflitto.html

https://giusegugliottaapocalisse.blogspot.com/2026/03/jataka-33-sammodamana-from-conflict-to.html

https://youtu.be/0gKPziRXx2o

Introduction: From individual yearning to the embrace that saves

With Level 8 (32. NACCA: The desire he exposes), we have witnessed the paradox of the weaver: his own art, the result of desire and individual mastery, becomes the net that imprisons him. We have seen how the solitary search for satisfaction, however noble, can turn into a trap, exposing the individual to the fragility of his condition. It was the portrait of addiction hidden in the apparent freedom of doing.

Now, with Level 9 (33. SAMMODAMĀNA: The union that saves, the discord that kills), we rise from the gaze of the individual to that of the community. The powerful image of quails offers us the keystone of the entire C-Axis – the fall into addiction and liberation. If the hunter's net is the same, the difference between life and death lies not in the strength of the individual, but in the quality of the bond that unites.

This level teaches us a simple and radical truth: concord is an act of will, not an accident. It is not a feeling that falls from the sky, but a conscious and repeated choice, an exercise in harmony. The quails that lift the net together are no longer just birds; they become a single body, a functioning unit. They become, to use a term dear to the path, the Sangha applied to birds: the community on the move that, in its cohesion, finds the strength to overcome the gravity of suffering and death. It is the culmination of Axis C, because it shows us that liberation from dependence is not just a personal goal, but a choral event, a miracle made possible by the union of wills.

Image Analysis: "From individual yearning to the embrace that saves" A double conceptual exposition that contrasts a solitary craftsman and a united flock

Formal Image Description

The image is presented as a visual diptych unified by a technique of double exposure or dreamlike collage. The format is horizontal (16:9), suggesting a narrative that unfolds in time and space.

Left Side - The Individual Anelyte:

Dominated by warm, earthy tones that veer towards shadow, we see the close-up of a weaver's hands. They are masculine, gnarled hands, marked by work and age. The fingers are thin and precise, immortalized in the act of weaving. However, the gold thread they are creating does not form an orderly frame, but wraps around the wrists and fingers, turning into a cage or net that imprisons the hands themselves. The light on this side is soft, almost twilight, and casts elongated shadows that look like bars. The background is undefined, perhaps the dark interior of a hut or an abandoned loom.

Right Side - The Hug That Saves:

The right side explodes into a golden, airy glow. A collective silhouette of a flock of quails stands out against a sky at dawn. The birds are not painted with meticulous realism, but as Chinese

shadows, a perfect unity of shapes that move in unison. Their wings are spread synchronously and, collectively, they lift a large transparent net. The net, once an instrument of death, is now a light veil that they carry upwards, almost like a flag of liberation.

The Center - The Bridge:

Connecting the two worlds, at the center of the composition, is an ethereal bridge or path, barely hinted at with brushstrokes of white light and gold dust. It looks like an unfinished rainbow, a fragile but possible connection between the golden prison of the left hand and the aerial freedom of the right flock.

Symbolic and Thematic Analysis

This image is an outstanding visual summary of the transition from Level 8 to Level 9, and of the entire C-Axis.

- The Hands and the Gold (The Desire that Exposes): The hands represent the homo faber, the man who creates and who, through his art, tries to dominate reality. The golden thread is not only matter, but a symbol of desire (tanhā): the search for beauty, perfection, sustenance. The paradox is masterfully rendered: the same gold that should create a masterpiece becomes the cage. It is the visual representation of the "addiction hidden in the apparent freedom of doing". The craftsman does not realize that, by weaving his web, he has woven his prison.

- The Flock and the Net (The Union that Saves): On the other side, the net (the exact same object: suffering, the trap of existence) is no longer a prison, but a shared load. Quails are no longer competing individuals, but a Sangha, a community on the move. Their strength lies not in the power of the single flap of the wing, but in synchronicity. The net, which was heavy and deadly from the ground, becomes light and almost sacred when lifted together. It is the transfiguration of suffering through communion.

- The Light and the Shadow: The light of dawn on the right side is the light of possible liberation. The shadow that envelops the weaver's hands is not only physical, but it is the shadow of ignorance, of attachment to the self. The luminous contrast tells the difference between a life lived in the separate self and a life lived in the

harmonious we.

- The Bridge (The Act of Will): The subtlest but crucial element is the central bridge. It responds to the statement of the introduction: "Concord is an act of will, not an accident." The bridge is not given, it is not natural. It is a construction, a passage that requires conscious effort to cross. He connects the prison of individual talent to the freedom of choral action, suggesting that salvation is not denied to the craftsman, but requires a change of existential posture: to come out of one's own self to enter into the "we".

Critical Commentary and Relationship with Contemporary Culture

This is not just an illustration of an ancient Jātaka, but a powerful allegory of our time.

In the era of hyper-individualism:

The image speaks directly to contemporary culture, dominated by the cult of personal talent, of the solitary career, of the influencer who builds his own small digital kingdom. Like the weaver, contemporary man often weaves the golden threads of his reputation, his skills, his successes, only to find himself imprisoned in a web of expectations, performance anxiety and loneliness. Social media, born to connect, often become a golden cage where we express our desire for approval (Level 8: "The desire that exposes").

In the era of collective crises:

The right side of the image is the response to the crises of our century: pandemics, climate crisis, inequality. Such complex problems (the hunter's "net") cannot be solved by lone heroes or individual geniuses. They require what the image shows: a flock flapping its wings in unison. The "Sangha applied to birds" here becomes the metaphor for the necessary global cooperation. The climate movement, mutual aid networks during the pandemic, open source software – these are all modern examples of "quails lifting the net together".

The paradox of digital connection:

The image also offers a critique of the nature of our connection today. We are infinitely "connected" like the meshes of a net, but often we

are like the quails in the last scene: a tangle of screaming individualisms that entangle each other. The true "embrace that saves" is not technical connection, but voluntary harmony. It is the difference between being a crowd (indistinct and chaotic mass) and being a community (both harmonious and conscious).

Critical Conclusion:

The image of the bridge is perhaps the most provocative element for the contemporary observer. He asks us: are you crossing the bridge? Or are you still there, admiring the beauty of your hands weaving gold threads, not realizing that you are building your own prison? In a world that constantly pushes us to "do it ourselves", to stand out, to emerge, this image is an act of visual resistance. It reminds us that true strength does not lie in rising above others, but in rising with others. And that liberation is not a personal goal, but a collective flight.

33. SAMMODAMĀNA-JĀTAKA

The united quails lift the net; Divided, they die.

SCENE 1: THE WHEAT FIELD

The sun raised a blade of light over the hill, cutting through the fog that still lingered over the millet field. The ears of corn, ripe and heavy, bowed their heads as if in prayer. A flutter of wings broke the silence of dawn, then another, then a hundred.

A flock of quails descended from the sky like a cloud that settles, covering the earth. They pecked quickly, greedy for the grace of the wheat, and their song was a happy chatter that was lost among the rows.

On the sidelines, on a bare branch of a fig tree, the leader of the group watched the sea of feathers sway in the field. It was an old quail, with a veiled eye and experience engraved in its scaly legs. He scanned the horizon not to look for food, but to look for what food hides.

It was then that he saw him. At the end of the field, where the shadow

of the forest devoured the light, an imperceptible movement. A man. A hunter. He was driving stakes, unrolling a brown net, camouflaged like plowed earth.

The old quail let out a curt cry, a short, sharp alarm. Below, in the flock, there was a moment's hesitation. Someone raised their heads, then pecked again.

Image Analysis: "SCENE 1 – The Wheat Field"

A vast field of golden millet at dawn, with a flock of quails landing, an elderly quail on a fig branch scanning

the horizon, and a tiny human figure setting up a net at the edge of the woods.

Formal Image Description

The image looks like a cinematic widescreen painting (16:9), dominated by a warm palette that ranges from the gold of ripe ears of corn to the soft purple of morning shadows.

First floor - The Vigil:

On the left side of the composition, slightly backlit, a bare fig branch stands out against the sky. On it, a lone quail. The bird is rendered with meticulous realism: the feathers of the chest are soft gray, those of the back an intricate brown and ochre design. But the detail that immediately catches the eye is the eye: one is veiled, opaque, marked by age; the other is wide open, alert, a dark pearl pointing straight towards the distant horizon. Her posture is upright, motionless, in stark contrast to the movement around her.

Medium Floor - The Unawareness:

At the foot of the tree, the millet field stretches out like an undulating sea. Hundreds of quails are landing in small groups. Their wings are open at different stages of flight: some are gliding, others have just touched the ground and are already bending their heads towards the grains. It is a teem of life, a visual chatter rendered through postures: some jokingly peck at each other, others move away in search of the best place. They are all facing downwards, towards the wheat.

Background - The Threat:

At the horizon line, where the field meets the dark forest of trees, a human figure is almost imperceptible. It is very small, crushed by the vastness of the landscape, but its presence is made disturbing by the precision of the gesture: it is bent over, and its hands are sticking something into the ground. You can see the outline of a stake, and a hint of something dark and thin (the net) that unrolls between the ears like a snake waiting.

Light and Atmosphere:

The sun has just risen, a pale sphere behind the hill. The light is grazing, soft, almost impalpable, and cuts through the fog that still lingers like a light veil at mid-height. The long shadows of the quails in flight are projected on the field like arrows. The palette is dominated by the gold of the millet, the dark green of the forest and the soft pink of the sky at dawn.

Symbolic and Thematic Analysis

This opening scene is not a simple establishment of place, but a symbolic map of the entire parable.

- The Wheat Field (The World of Appearance): The field of ripe millet is the world as it appears to the senses: abundant, golden, promising. It is samsara, the cycle of existences, that offers its fruits to satiate immediate hunger. The ears of corn, "bowed as in prayer", suggest an offering, but it is an offering that hides a price. It is the place of pleasure, but also the place of the trap. Symbolically, it represents everything we hold on to to feel full: food, money, success, relationships.

- The Old Quail (Awareness): On the bare branch (symbol of

detachment, of lack of frills), the old quail embodies wisdom. The veiled eye represents the loss of interest in the flattery of the world, the voluntary blindness to wheat. The watchful eye, pointed towards the horizon, represents deep vision (vipassanā), the ability to see beyond the illusion of the present moment and see the arrival of suffering (the hunter). It is the voice of intuition, of knowledge accumulated through experience, which does not allow itself to be deceived by the beauty of the field.

- The Flock (Distracted Humanity): The quails that land and peck represent the ordinary human condition. They are completely absorbed by the present, by instant gratification. The fact that they are "greedy, greedy for the grace of wheat" is not a moral judgment, but an observation of nature. They are innocent in their greed, but it is precisely that innocence that makes them vulnerable. Their attention is turned downwards: they never look up, they never look far. The connection between them is only apparent (they are a flock), but in reality they are individuals isolated by their own hunger.

- The Hunter and the Net (Suffering and Ignorance): The hunter, tiny but determined, is dukkha, the suffering intrinsic to existence. He is not a "villain" in the moral sense of the term; it is simply a force of nature waiting for the right moment. The net, mimetic like the earth, represents the invisible causes and conditions that lead to suffering: attachment, greed, sloth. She is already there, ready, even if no one sees her.

- The Grazing Light (The Threshold): The hour of dawn, with its uncertain light and dissolving fog, symbolizes the moment of choice. It is the instant before the tragedy takes place, the moment in which the awareness (the old one) could still launch its cry and save the flock. The beauty of this hour is as ephemeral as the peace that reigns in the camp.

Critical Commentary and Relationship with Contemporary Culture

This opening scene is one of the most powerful visual metaphors to describe the condition of contemporary men and women.

In the era of perpetual distraction:

The quails pecking at the wheat with their heads bowed are the

perfect portrait of the average social media user, of the citizen immersed in the continuous flow of information, stimuli and consumption. We are all, like those quails, "greedy for the grace of wheat": we scroll through videos, notifications, news, consumer goods, with our heads lowered on the screen of our smartphones. The wheat field is the infinite feed, always luxuriant, always available.

The invisible network:

The Hunter in the Shadows represents the systemic forces that profit from our distraction: the algorithm that keeps us glued, the advertising that persuades us, the debt that imprisons us, the structural inequalities that grow as we squabble over crumbs. The net is "mimetic like the earth": we do not see it because it has become the background of our existence. We do not perceive it as a threat, but as the natural landscape.

The crisis of the long-term vision:

The old quail is the most tragic and necessary figure of our time. He is the scientist who sounds the alarm on the climate while society continues to burn oil. He is the philosopher who warns about the ethical drift of artificial intelligence as companies rush to implement it. It is the educator who seeks to teach critical thinking in an age of viral misinformation. But the old quail is alone on its bare branch, and its cry, if it ever launches it, will have to fight against the din of the banquet.

The illusion of community:

There is a cruel detail in this image: the quails are together, physically close, sharing the same space. Yet they do not form a community. They are a crowd of individuals united only by chance and common desire. This is the society of performance described by the philosopher Byung-Chul Han: we are all in the same field, but each one pecks for himself, in a silent competition for the best grain. True community (the one that will temporarily save in Scene 2) is not given by physical proximity, but by the shared awareness of danger and the willingness to act together.

Critical Conclusion:

Scene 1 confronts us with an uncomfortable question: where are we in this image? Are we the old quail that looks far ahead, paying the price of loneliness and detachment? Are we the hunter who, consciously or not, sets the trap? Or are we the vast majority: the quails in the field,

so immersed in the banquet of the present that we do not realize that, right now, at the edge of the woods, someone is planting the stakes? The image does not judge, but observes. And in its golden silence, it invites us to look up from the wheat, at least for a moment, and look towards the horizon.

SCENE 2: THE FIRST NETWORK

The hunter, a thin man with sunburnt skin, returned at dawn the next day. He found the quails back in the field, unaware. He waited for the right moment, the moment when the sun is high and the tiredness of the meal weighs down the bodies. With a swift and silent movement, he pulled a rope.

The net, hidden among the ears of corn, snapped into the air like a snake that unrolls, and then fell back like a rain of meshes. Dozens of quails were trapped, a tangle of wings flapping in panic.

The hunter smiled, walked towards the net.

But before he arrived, the old quail, who had remained on the sidelines, launched a different cry, this time not of alarm, but of command.

"All together! Don't separate! Lift the net all together, with the same breath!"

The panic turned into something else. The quails, in a fit of desperation that became concentration, stopped struggling on their own. They coordinated the beating of wings. A hundred hearts began to beat in unison. The net, heavy for a single bird, became light for a percent.

With a powerful and collective whirl, the flock rose from the ground, carrying the net with it as if it were a strange cloud of rope and feathers. The hunter, with his mouth open, saw them fly away, rise over the hill and disappear.

He stood there, motionless. Then, slowly, a thought crossed his mind.

Image Analysis: "SCENE 2 – The First Network"

The moment of collective escape. A large brown net has snapped and covers a group of quails. But birds are

not in individual panic. They are in mid-air, wings beating in perfect unison, lifting the entire net off the ground as one massive shape. The hunter, a thin man with sunburnt skin, is a few meters away, his mouth wide open with disbelief and amazement as the flock flies away with his net.

Formal Image Description

The image captures an instant of pure amazement, a frozen frame in which the laws of physics seem suspended. The widescreen format enhances the tension between the collective force that rises and the earthly smallness of the viewer.

Highlights - The Wonder Incarnate:

On the lower right side of the composition, the hunter is portrayed in a pose that evokes the classical sculpture of drama. His thin figure, his sunburned skin shining with sweat, is bent back, the weight of his body shifted to his heels as if an invisible blow had hit him. The arms

hang inertly at their sides, abandoned. But the focal point is his face: his mouth is wide open in an expression that transcends mere surprise to wonder in the most archaic sense of the word—that mixture of terror and fascination in the face of something that defies all expectations. His eyes are wide open, his pupils pointed upwards, following the impossible trajectory.

Medium Floor - The Collective Miracle:

In the center of the image, a huge brown net, still stained with dew and fragments of earth, is rising from the ground like a magic carpet. But it is not empty. Hundreds of quails are entangled in its meshes, but there is no trace of panic. Their bodies are all oriented in the same direction, their wings are in synchronized phases of the beat—some raised, some lowered, like the blades of a perfectly calibrated windmill. The feathers, illuminated by the sun, create an effect of vibrant light, a golden halo around the rising mass. The net, which an instant before was an instrument of death, is now a light veil, almost a cloud that protectively envelops the flock.

Background - The World That Remains:

Behind the scenes, the millet field was trampled and crushed where the net snapped, creating a dark circle of bare dirt—an imprint of the failed trap. Further on, the ears of corn still standing sway lightly in the morning wind. The line of the woods, where the hunter was hiding, is now a dark and silent background. The sky, towards which the flock is heading, is an increasingly bright blue as the gaze rises, promising freedom.

Light and Atmosphere:

The sun is higher than in Scene 1, but not yet at its zenith. The light is clear, sharp, almost implacable in its objectivity. There are no dramatic shadows or romantic effects: the scene is lit with the raw honesty of an event that really happens. This clear light contributes to the sense of reality of the miracle: it is not a dream, it is really happening.

Symbolic and Thematic Analysis

This scene represents the pinnacle of possibility, the practical

demonstration of the central thesis of Level 9: unity saves.

- The Transfigured Net (Suffering as a Vehicle): The net is the exact same object as in Scene 1, but its meaning is radically transformed. From an instrument of capture and death, it becomes a vehicle of liberation. Symbolically, it represents shared suffering. When difficulty (dukkha) is faced individually, it imprisons. When it is faced collectively, with the same breath and the same direction, it becomes what unites us and, paradoxically, what lifts us up. The net does not disappear: it is transcended.

- The Synchronous Beat (The Force of the Sangha): The wings beating in unison are the symbolic heart of the entire Jātaka. It is not the sum of individual forces that makes the difference, but their synchronicity. A hundred quails that flap their wings at different times remain on the ground. A hundred quails flapping their wings together lift a net. This is the visual definition of Sangha: not a group of people sharing the same space, but a group of people sharing the same intent, the same direction, the same time. It is harmony that generates power. - The Wide Open Mouth (The Collapse of the Paradigm): The hunter's expression is perhaps the richest element of meaning. He represents the logic of the ordinary world, the view that sees birds only as prey, the net only as a tool, force only as individual property. In the face of the collective event, its paradigm collapses. The wide open mouth is not only amazement, it is the inability to process what it sees, the silence of the single thought in the face of the power of cooperation. It is the admission that there is a force that he had not calculated: the strength of the community spirit.

- The Field Footprint (The Memory of the Trap): The circle of bare earth left by the net is a visually minor but symbolically powerful detail. It is the memory of the trap, the sign that the danger was real. The quails fly away, but they carry the net (the weight of their trial) with them and leave behind the imprint of the place where they could have died. It is a reminder that liberation is not ignorance of danger, but its collective overcoming.

- The Direction of Flight (Transcendence): The flock heads upwards, towards the bright sky. It is the direction of liberation, of nirvana, of the end of suffering. But it is not a solitary escape: it is a collective ascent. Heaven is not for a select few, but for all those who flap their wings together.

Critical Commentary and Relationship with Contemporary Culture

This scene is perhaps the most radically political and social of the entire sequence, in the noblest sense of the term.

In the era of collective resistance:

The image of the flock that lifts the net has become, in recent decades, a recurring icon of global protest movements. From the Arab Spring to climate marches, from civil rights demonstrations to mutual aid networks during the pandemic, we see this same principle at work again and again: ordinary people who, by uniting their voices and bodies, become able to "lift nets" that seemed immovable. The hunter's wide open mouth is the dismayed gaze of the established power in front of a crowd that suddenly ceases to be a disorderly mass and becomes a people.

The power of digital synchronicity:

In the age of the internet, the "synchronous flutter" takes on new forms. Online petitions that reach millions of signatures in a few hours, crowdfunding campaigns that save projects or people in need, boycotts coordinated via social media: these are all examples of this same dynamic. The network (internet) can be a tool of capture (surveillance, manipulation, addiction), but it can also become, like the hunter's net, a vehicle of liberation when used with collective intention. The problem, as we will see in Scene 4, is keeping that intention alive.

The critique of methodological individualism:

The image is a powerful visual critique of the methodological individualism that dominates Western culture: the idea that society is nothing more than the sum of individual actions, and that change must always and only start from the individual. The scene shows that there are problems (the network) that are inherently collective and require collective solutions. No matter how strong a single quail was, on its own, it could never lift the net. This is a lesson that our culture, obsessed with the solitary hero and individual genius, struggles to learn.

The economy of cooperation:

There is also an economic reading. Quails show that cooperation generates value that competition cannot generate. In a world dominated by the logic of competition (who pecks the most wheat, who flies the highest), cooperation appears as a miraculous exception. Yet, as the scene shows, it is precisely that exception that saves lives. It is an invitation to rethink economic and social models not in terms of maximizing individual profit, but in terms of collective resilience.

The fragility of the miracle:

But there is one detail that the attentive observer cannot ignore: the miracle has happened, but the net is still there, wrapped around their bodies. They are not free from the network; They simply lifted it. They continue to fly with it. This is the human condition: we cannot completely free ourselves from our difficulties, our wounds, our limitations. However, together we can learn to wear them. Liberation is not the absence of weight, but the ability to carry it together with others. It is a lesson in humility and hope at the same time.

Critical Conclusion:

Scene 2 is the image of possibility. It shows us that another world is not only imaginable, but achievable, as long as we flap our wings in unison. But it also reminds us, silently, that that flight is tiring, that the net weighs, and that harmony requires continuous effort. The hunter's wide open mouth is not only amazement: it is also a question. "How long will it last?" And the answer, which we will know in Scene 4, will depend entirely on the quails' willingness to continue flying together.

SCENE 3: THE SHADOW OF SUSPICION

The hunter went home, but he did not stop thinking about those quails. He returned to the camp day after day. Each time, the scene repeated itself identically: the net snapped, the flock joined and flew away with it.

Until one day, while waiting in hiding, he heard a quail say to another as they pecked: "It's your fault that we don't have enough space! You always throw yourself in front of me!"

And the other answered: "I eat where I want, I don't have to ask your

permission!"

It was a trivial argument, a quarrel over the order of the beak, about the best place in the field. But the hunter heard it and understood. He understood that his enemy was not their strength, but their harmony. And that harmony is a tightrope that time and smallness can wear out.

Image Analysis: "SCENE 3 – The Shadow of Suspicion"

A close-up shot from the hunter's point of view, hidden behind a bush at the edge of the field. He is squinting his eyes, his face dirty and concentrated. In the foreground, fuzzy leaves provide coverage. In the center of the field, two quails face each other aggressively, feathers swollen, beaks open as if they were arguing. The rest of the flock is scattered around them, unaware.)

Formal Image Description

The image marks an abrupt change of register compared to the previous scenes. We abandon the vastness of the field and the epicness of the collective flight to enter an intimate, tense, almost claustrophobic space. The composition is built around the gaze.

Very close up - The Hidden Observer:

The entire left and bottom side of the image is occupied by leaves in the foreground, deliberately blurred, which create a "gash" effect. Through them, the face of the hunter emerges. It is a narrow, almost claustrophobic close-up. His skin is marked by dust and the sun, deep wrinkles furrow his forehead. The eyes are half-closed in a narrow slit, but inside them burns a light of intense concentration, almost predatory. It is no longer the amazement of Scene 2; There is

understanding here. He is learning, he is adapting his strategy. His gaze is not turned upwards, but straight ahead, fixed on a precise point on the field. The mouth is closed in a thin line, barely curved at the corners in a hint that could be a smile or a grimace of calculating satisfaction.

Medium Plane - The Conflict Revealed:

In the center of the composition, in the circle of light created by the gash between the leaves, two quails are portrayed in a posture of aggression. They are no longer the harmonious birds of Scene 2. Their feathers are swollen, bristling, making them look larger and more threatening. The necks are stretched forward, the beaks wide open in what seems like a furious cry. Their wings are slightly open, ready to strike. They are facing each other in a symmetrical pose reminiscent of two wrestlers before the fight. The distance between them is minimal, charged with voltage. One leg of one of the two is raised, as if it were about to take an aggressive step forward.

Background - The Surrounding Indifference:

Behind the two quarrelling, the rest of the flock is scattered in the field. But unlike Scene 1, here there is no longer the joy of the banquet. The other quails are portrayed in various postures of indifference: some continue to peck at the wheat with their heads bowed, unaware of the conflict; others have moved away, forming small separate groups; No one looks towards the two fighters. The late afternoon light lengthens their shadows on the ground, creating a network of dark spots that seem to anticipate the hunter's net.

Light and Atmosphere:

The light is that of the late afternoon, warm and golden, but the shadows it casts are long and sharp. There is a strong contrast between the illuminated and shadowed areas. The light itself seems to be an accomplice of the hunter: it illuminates the scene of the conflict perfectly, like a spotlight on a stage, while leaving the observer in darkness. The atmosphere is charged with an almost physical tension, a silence broken only by the wind and, we imagine, by the angry cries of the two quails.

Symbolic and Thematic Analysis

This scene is the turning point of the entire narrative, the moment when victory turns into potential defeat.

- The Hunter's Gaze (The Predator's Awareness): The subjective point of view is the most significant compositional choice. We are no longer external observers, but we are inside the hunter's head. We share his gaze, his understanding. He represents the law of causality: he saw what worked (the network) and what failed (the network alone). Now, observing the conflict, he understands that his true ally is not the tool, but the internal enemy of quails: discord. His half-open gaze is not just concentration, it is the moment of strategic intuition. He has understood that to capture them he must not set a better trap, but wait for them to destroy what makes them strong.

- The Two Quails (The Birth of the Separate Self): The two quails that quarrel represent the fragmentation of the unity. In Scene 2, the quails were one body, a collective identity. Here, the individual ego reasserts itself with arrogance: "I am right", "you are wrong", "my place", "your place". The swelling of the feathers is the visual metaphor of the ego that expands, that occupies more space, that demands recognition. Their aggressiveness does not arise from an external danger (the hunter is distant and hidden), but from an internal perception of competition. They fight over nothing, over the order of the beak, over an extra grain. It is the discord that arises from abundance, not scarcity.

- The Indifferent Flock (The Community that Disintegrates): The indifference of the other quails is perhaps the most tragic element. It's not that they don't see conflict; is that they have stopped recognizing themselves as part of the same body. Their attention has returned to being turned downwards, towards the wheat, towards the individual. They do not intervene, they do not mediate, they do not remind the two quarrels of the common danger. This is the silent death of the community: it does not happen because of a great betrayal, but because of the accumulation of small carelessness, of small withdrawals into oneself. - The Long Shadows (The Returning Net): The shadows cast by the quails on the ground are elongated and thin, and begin to resemble, in the eye of the viewer, the meshes of a net. It is a visual omen. The late afternoon light, so beautiful, is actually the light that precedes the capture. It reminds us that the beauty of the world continues even as tragedy unfolds. Shadows are also a symbol of ignorance: quails see wheat, but they do not see their own shadows; they see the conflict, but they don't see the consequence.

- The Silence of the Hunter (The Patience of Evil): The hunter does not

act. He does not cast the net, he does not move. Wait. This is a profound lesson: discord does not need to be provoked from outside; Once it emerges, simply wait for it to do its job. "Evil" (suffering) is not always active; He is often patient, and waits for us to prepare the way for him.

Critical Commentary and Relationship with Contemporary Culture

This scene is perhaps the most painfully topical of the entire sequence, an implacable mirror of the dynamics of our time.

In the age of polarization:

The two quails facing each other with their beaks wide open are the perfect image of the political and social polarization that dominates contemporary discourse. On social media, on talk shows, in family discussions, we witness this same spectacle all the time: two positions that stiffen, gaping beaks that do not listen but scream, feathers swollen with resentment. And all around, the indifferent crowd that continues to peck at its own grain (scroll through its feed), unaware that this conflict is preparing the ground for everyone to be captured.

The algorithm as a hunter:

The hunter's point of view hidden behind the leaves is the perfect metaphor for the social media algorithm. Like the hunter, the algorithm observes, learns, and understands that conflict is the most powerful fuel. He doesn't need to create it directly: he just amplifies the most extreme voices, shows divisive content, suggests posts that trigger reactions. The more we argue, the more time we spend on the platform. The more we divide, the more he "captures" our attention. The algorithm is the patient hunter who waits for our own discords to make us forget the common danger.

The spectator syndrome:

The indifferent quails in the background suffer from the bystander effect that social psychology has extensively studied: the more many of us observe a conflict, the less we feel responsible for intervening. "It's none of my business", "someone else will do it anyway", "it's just two arguing, it's not about the group". It is this indifference that allows conflicts to grow until they become unmanageable. In

organizations, communities, nations, collapse never comes suddenly: it is prepared by thousands of small indifferences.

The Identity Trap:

The two quails quarrel over issues that seem insignificant to us, but which are vital to them: the best place, the hierarchical order. How many times, in contemporary discussions, do we quarrel over identity rather than substance? Who is the "real" progressive, the "real" conservative, the "real" feminist? The battles for identity purity weaken social movements just as the quail quarrel weakens the flock. While we argue about who has the right to speak, the hunter (the system, the established power) observes and waits.

The moment of choice:

Scene 3 is the moment of choice, even if the quails don't know it. The conflict is still small, it could be resolved. It would be enough for one quail to stop puffing up its feathers, for another to intervene to remember the net. But it doesn't happen. And this is the greatest tragedy: defeat does not come because the enemy is strong, but because we stop being united. It is a lesson in collective responsibility: the salvation of the flock does not depend only on the absence of conflicts, but on the ability to manage them when they emerge.

Critical Conclusion:

Scene 3 warns us against the most insidious enemy: ourselves. It reminds us that the real threat to our freedom is not always external. Sometimes she is sitting next to us, ready to fight over a grain of wheat, while around her the shadows lengthen and someone, hidden among the leaves, observes and smiles. The image asks us: in what position do you recognize yourself? Are you one of the quails who argues, convinced that you are defending your right? Are you one of those who looks elsewhere, hoping that the problem will solve itself? Or do you dare to look up from the grain, see the hunter's gaze, and remind your companions that if we fight, we will all die?

SCENE 4: THE LAST FLIGHT

A few days later, the quails returned to the camp. The network was there, but they no longer feared it. They were pecking close together, but a different shadow had fallen over them: the shadow of resentment.

The discussion began again. A younger quail bumped into an older one. The old woman turned around and pecked her. Chaos erupted. They scratched, quarreled, pecked at each other, forgetting the wheat, forgetting the sky.

"It was you!"

"No, you!"

"Cowards!"

It was at that moment that the net clicked. The quails, caught up in their quarrel, did not notice it immediately. When the shirt wrapped around them, panic returned. Someone shouted: "All together, as always! Let's lift it!"

But another, blinded by rage, cried out: "I won't get up with you! You got caught by us!"

"And I don't fly with you! Wretch!"

The beating of wings was disordered, frenetic, individual. A quail was rising, but the net was too heavy. Another tried to crawl away, but only ended up more entangled. Their movements, instead of freeing them, bound them more and more in an inextricable knot of rope and resentment.

The old quail, the wise one, saw the man approaching. His veiled eye was filled with an ancient sadness. He said nothing. There was nothing more to say. The will to be together was dead, and with it, their only chance of salvation.

Image Analysis: "SCENE 4 – The Last Flight"

The net fell again. This time, the quails inside it are a messy tangle of frenzied wings. They are not lifting the net; They are entangled, fight each other and become more and more trapped. Feathers fly. In the background, the hunter is already walking towards them with a large canvas sack thrown over his shoulder, his expression calm and aware. The wise old quail sits on the far edge of the net, looking not at the hunter, but at the struggling birds with deep sadness.

Formal Image Description

The image is a vortex of chaos and resignation, a composition that drags the eye into a downward spiral. The widescreen format, which in previous scenes had enhanced the width of the field or the epicness of the flight, here becomes a horizontal cage that imprisons the bodies.

Close-up - The Powerless Wisdom:

On the left side, slightly against the sun, the old quail sits motionless. His position is marginal, literally on the edge of the net, as if to signify his physical and spiritual detachment from the scrum. His body is collected, his wings closed, his head slightly inclined. But it is the eye that dominates the scene: that eye veiled by age, which in Scene 1 scanned the horizon in search of danger, is now turned towards the interior of the painting, towards the companions. There is no more alert, there is no more command. There is only an ancient, deep,

almost human sadness. It is the gaze of those who have seen everything, of those who have warned, of those who know that there is nothing more to do. Its feathers, illuminated from the side, have a golden halo that visually separates it from the chaos, like a sacred figure or an icon.

Medium Plane - The Chaos That Clings to You:

In the center, the net is a shapeless mass of brown rope and bodies. Quails are no longer birds: they are a tangle of wings, legs, gaping beaks. The feathers fly through the air like dirty snow, some fragments are so close to the lens that they are blurred, giving a sense of frantic movement and disorientation. The wings do not beat in unison: some are open upwards, others downwards, others are trapped in the meshes in unnatural positions. You can see open beaks in panic sounds, but also beaks pointed at other quails in aggressive gestures. The quarrel in Scene 3 has escalated into open war, and the war is killing them. The net, which in Scene 2 was a light veil raised towards the sky, here is a dead weight that crushes and confuses.

Background - The Calm of the Predator:

On the right, in the distance, the figure of the hunter advances. It is backlit, a dark silhouette against the late afternoon sky. His gait is calm, measured, almost lazy. He doesn't run, he's not in a hurry. He knows that the prey is already caught. The large canvas sack is thrown over the shoulder with the carelessness of one who carries a tool of daily work. Her expression, as far as one can guess, is serene, almost satisfied. There is no cruelty in his face, only the quiet awareness of those who have done their job. It is this calm, in contrast to the chaos of the network, that makes the scene even more tragic.

Light and Atmosphere:

The light is that of the late afternoon, warm and golden, but here it has nothing reassuring. He illuminates the scene with objective cruelty, showing every detail of the disaster. The shadows are long and sharp, and the hunter's shadows are projected towards the net like a finger pointing to the prey. The atmosphere is one of silence broken by desperate verses, a silence that the old quail, with its mute gaze, seems to embody.

Symbolic and Thematic Analysis

This scene is the tragic fulfillment of the parable, the visual demonstration of the second part of the title: "the discord that kills".

- The Net as Collective Karma: The Net is now fully what it has always been: the product of past actions, the collective karma of the flock. In Scene 2, she had been temporarily transcended by harmony; here, it becomes a snipping tool again. But it is not the hunter who has made it so: it is the quails themselves, with their discords, who reactivate its imprisoning power. The network has not changed; They are the ones who have forgotten how to lift it together. It is a powerful metaphor for suffering: it is not an external punishment, but the result of our own internal divisions.

- The Tangle (The Imprisoning Ego): The quails that fight each other, that peck at each other instead of collaborating, are the image of the separate self that, in the moment of danger, instead of uniting, fragments further. Each individual movement, instead of freeing, entangles more. It is the dynamic of missed salvation: the more you try to save yourself, the more you sink others and yourself. Wings that beat in opposite directions do not create lift, only friction. It is the negation of the Sangha, the community that saves.

- The Old Quail (The Silent Awareness): Her position on the edge of the net, looking at her companions and not the hunter, is of excruciating depth. He does not look at the enemy because the enemy, now, is no longer relevant. The damage is already done, and it is done by them. His gaze is that of wisdom that observes the inevitable consequence of ignorance. He does not intervene, he does not shout, he does not command. He knows that when harmony is dead, words are useless. It is the symbol of the Buddha or the teacher who has shown the way, but cannot walk it in the place of the disciples. His sadness is not resignation, it is compassion: the ability to feel the suffering of others without being able to alleviate it.

- The Calm Hunter (The Inevitability): The calm of the hunter is perhaps the most disturbing element. He does not rejoice, he does not triumph. He simply collects what is due to him. He represents the law of cause and effect, which is neither good nor bad, but simply inexorable. His lazy gait says: "There is no hurry, the process is now complete". It is the world that, with indifference, reaps the fruits of our discord. There is no malevolence, only consequence.

- The Feathers That Fly (The Dissolution): The feathers that detach

and fly away are the symbol of the dissolution of collective identity and, soon, of the individual one. Each feather is a piece of what they were, a fragment of beauty and life that is dispersed in the wind. They are also what remains, what the field will remember of them: not flight but struggle, not unity but fragmentation.

Critical Commentary and Relationship with Contemporary Culture

This scene is perhaps the hardest and most necessary for our time: a mirror that does not lie.

In the era of social fragmentation:

We live in an age of profound fragmentation. Great collective narratives have collapsed, community ties have loosened, and we find ourselves increasingly alone in the face of problems that are increasingly collective. Scene 4 is a snapshot of this condition: we are all in the same web (climate crisis, pandemics, economic inequality), but instead of flapping our wings together, we argue about who is right, who is more guilty, what the right solution is. And while we argue, the hunter (time, collapse, established power) advances calmly, bag on shoulder.

The Social Media Trap:

The dynamics of the network that imprisons while arguing is the perfect metaphor for the contemporary digital ecosystem. Social media promises us connection, but it often delivers a tangle of conflicts. Every argument, every quarrel, every attempt to assert one's reason entangles us more in the meshes of the algorithm. The more we catch ourselves, the more we get trapped. And while we argue, the platforms (the hunter) quietly collect their loot: our attention, our data, our time.

The crisis of leadership:

The old quail watching in silence raises a crucial question: what happened to wise leadership? In a world of conflict, those with clear vision are often silenced, ignored, or simply not heard. Wisdom is no longer a recognized value; visibility, the ability to shout louder, to inflate feathers more than others count. The old quail is the ignored scientist, the unheard philosopher, the mocked old man. His silent

presence is an accusation: "I warned you".

The paradox of individual action:

The scene tragically illustrates the paradox of individual action in a context of collective crisis. Each quail, in its own small way, tries to save itself. But their individual, uncoordinated efforts produce the opposite effect: they all sink together. This is what happens in financial crises (everyone runs to withdraw money and the bank collapses), in pandemics (everyone tries to save themselves and the virus spreads), in the climate crisis (each nation thinks of its own interest and the planet collapses). Adam Smith's invisible hand, which is supposed to transform individual interest into a collective good, is revealed here for what it is: a lie. In the network, uncoordinated individual interest only produces the death of everyone.

The beauty that kills:

The warm, golden light of the late afternoon, so beautiful, illuminating the scene of the capture, is a warning: the world continues to be beautiful even as the tragedy unfolds. The sun sets, the field is golden, but inside that beauty there is death. It is a reflection on the indifference of the cosmos in the face of human suffering, but also on our ability not to see the tragedy because we are dazzled by the beauty of the moment. We continue to take pictures at sunset while the world burns.

Critical Conclusion:

Scene 4 is a collective memento mori. It tells us that defeat does not always come with a roar; Sometimes it comes on a calm afternoon, with golden light, while we argue over nonsense. The image confronts us with a question that we cannot avoid: are we becoming like those quails? Are we so caught up in our quarrels, our divisions, our identity statements, that we don't notice that the net has fallen and the hunter is coming? And when it comes, will there still be someone, on the edge of the net, looking at us with sadness, remembering how beautiful it was when we flew together?

CONCLUSION

The hunter, with a tired smile, picked up the net like a basket full of fruit. The quails, massed and silent, no longer fought. The man slipped them one by one into his sack, and their weight, which together they had been able to make as light as air, had now returned to being only the weight of flesh and defeat.

Image Analysis: "CONCLUSION – Silence after capture"

The hunter moves away from the field towards the dark forest line. On his shoulder, he carries a heavy, bulging sac. The field behind him is empty and motionless, the ears of wheat bent and broken where the struggle took place. A single, small feather floats slowly in the air above the field, catching the last ray of sunshine at sunset.

Formal Image Description

The image is a masterpiece of tragic minimalism. After the swirling chaos of Scene 4, here everything is still, silent, suspended. The composition is built on horizontal lines and on a single, delicate vertical movement.

First floor - The Sign of Life:

In the center of the top half of the image, a single feather floats in the air. It is small, light, almost transparent. The light of sunset passes through it, making it shine like a shard of gold or a tiny flame. It is

the only moving element in the entire scene, and its slow descent is made perceptible through the slight blurring of movement and the glow that changes intensity along its surface. Around her, emptiness. The sky, which in the previous scenes had been the scene of flights and threats, here is an immense and desolate space.

Middle Floor - The Wound of the Field:

Under the feather, the millet field stretches out like a wounded body. The ears are no longer erect and golden as in Scene 1. At the point where the struggle took place, the grain is trampled underfoot, broken, bent in every direction. A circular depression is formed, a dark patch of bare earth and broken stems that contrasts with the surrounding gold. It is a wound in the landscape, an imprint left by violence and despair. The rest of the field, around, is still intact, but its beauty now seems ironic, almost mocking: the wheat continues to grow, indifferent to the tragedy just consumed.

Background - The Predator's Escape:

On the right side, in the distance, a figure moves away. The hunter is a dark silhouette heading towards the line of the forest, which appears as a black and compact mass on the horizon. His back is turned towards us, his face invisible. On the shoulder, the sac is clearly heavy, swollen, and its shape is unnatural, full of angles and bumps that betray the presence of quail bodies inside. Her gait is that of someone who has finished a job: neither hurried nor triumphant, just heading home. The forest awaits him like a dark mouth ready to swallow him.

Light and Atmosphere:

It is sunset. The sky is a degradation of warm colors: orange, pink, purple on the horizon, which become indigo higher up. The last ray of sunshine, grazing and horizontal, illuminates the feather from below, creating a luminous halo. The shadows are very long: the hunter's shadow stretches towards us like a finger pointing to the empty field. The atmosphere is one of absolute silence. We can almost feel the light wind moving the feather, but no verse, no whip, no life. Only the weight of the bag that moves away and the lightness of a feather that remains.

Symbolic and Thematic Analysis

This final image is perhaps the richest in meaning, because it does not tell of an event, but of its echo. It is the "after" that questions the present.

- The Feather (Memory and Frailty): The floating feather is the most powerful symbol of the entire sequence. It is what remains. It is not a quail, it is not life, but it bears its mark. It is as light as the net was when they lifted it together; Now it is light because life is gone. Its slow descent towards land is the passing of time, the last breath of a story that ends. But it is also memory: something happened here, and this camp will remember it. In Buddhist culture, it could be seen as a symbol of anicca (impermanence): everything passes, everything flies away, everything returns to the earth. The feather captures the last light, as if to say that even in the end there is a last glimmer of beauty, or perhaps that beauty survives death, albeit in the form of a trace.

- The Wounded Field (The Trail of Pain): The broken ears are the trace left by suffering. The world is no longer the same as before. Even if time passes and the wheat grows back, that circle of bare earth will remain for a while to witness what happened. It's the scar. Symbolically, it represents the imprint of trauma in places and people: violence, loss, conflict leave signs that the landscape (and the soul) carry for a long time. The integrity of the field around the wound also says that life goes on, but with a lack, an absence that cannot be filled.

- The Hunter's Back (The Indifference of the System): The hunter walking away with his back turned is perhaps the most disturbing image. We don't see his face, we can't read his emotions. It has become a function, not a person. He represents the systems of exploitation that operate without face, without remorse, without celebration. Power, capital, the structures that profit from our division: they don't need to look back. The sack is heavy, the loot has been collected, and they proceed to the next forest, the next field, the next prey. Their indifference is their strength.

- The swollen sac (the reduction to an object): The shape of the sac, with those unnatural protuberances, is a terrible symbol of reification: living beings, with stories, relationships, hopes, reduced to "weight", to "load", to "thing". We do not see quails, but we sense their shapeless mass. This is what happens when the community dissolves: individuals become isolated, interchangeable objects, easy prey. The sack is the opposite of the net lifted together: there the net was transparent, light,

brought upwards; Here the bag is opaque, heavy, taken away.

- The Sunset (The End of the Cycle): The dying light of day marks the end of a cycle. Not only of the day, but of the parable of the flock. The sunset is beautiful, but it is also the promise of darkness. In Buddhist symbolism, it can represent the end of a life and the expectation of an upcoming rebirth. But for these quails, what will come next? Silence does not say so. The sunset leaves the viewer in a state of suspension, of questioning.

Critical Commentary and Relationship with Contemporary Culture

This final image is perhaps the most powerful for our time, because it speaks of what remains after the catastrophe.

In the era of planned obsolescence:

We live in an age that continually produces "empty fields": jobs that disappear, communities that dissolve, relationships that wear out. And then we move on, leaving behind us only a feather, a like, a comment, a digital trace. Contemporary culture is a master in not looking back. The hunter who walks away with his back turned is us, when we change the channel after a news program about war, when we shake away news of a shipwreck, when we forget the victims of yesterday to be indignant about those of today. The turned back is the defense mechanism of an era overloaded with pain.

The feather as a viral post:

The feather floating alone could be the perfect image of a viral post after the wave of outrage has worn off. For one day, that feather (a piece of news, a lawsuit, a victim) captures the last light of public attention. Then it slowly descends, as the world (the hunter) moves away towards the next piece of news. Social media is full of these feathers: fragments of stories that glow for a moment and then vanish in the dark, while the algorithm (the hunter) takes away his bag of attention and profit.

The wounded field and the climate crisis:

The wheat field with its circular wound is a powerful metaphor for the environmental crisis. We have consumed, exploited, quarreled, and now we look at the landscape we have wounded. All around, the world continues seemingly intact, but that wound is there, reminding us that something has been lost forever. The broken ears are the extinct species, the burned forests, the melted glaciers. And us? We are the hunter who moves away towards the forest, perhaps towards another field to exploit, carrying the heavy sack of our profits.

Absence as presence:

The power of this image lies in what it does not show. We don't see quails, we don't see conflict, we don't see death. Let's see only what remains. It is an image that requires the viewer to fill the void with the memory of what happened. In an age of explicit, violent, hyper-realistic images, this image brings us back to the power of suggestion and absence. It invites us to miss it, to grieve, not to forget.

The beauty that survives:

There is one last, controversial element: the feather is beautiful. It catches the light, it shines gold. Is this perhaps the only note of hope? Or is it the most bitter observation? Perhaps it tells us that even in destruction, even in death, beauty persists. But it is a melancholic beauty, the beauty of what has been and will no longer be. It is the beauty of memory, which is the only form of survival granted to those who are no longer with us. In an age that desperately tries to "leave a mark", the feather reminds us that all marks, in the end, are only light traces destined to disappear.

Critical Conclusion:

The image of the conclusion is an act of resistance against oblivion. In a world that constantly pushes us to look ahead, to the next purchase, to the next news, to the next destination, this image stops us and tells us: look back. Look at the empty field. Look at the feather. Remember. The parable of the quails is not just an ancient story; it is what happens every day around us, every time we prefer quarrel to harmony, the I to the we, the present to memory. The hunter moves away, but the feather is still there, asking us: what will be left of us, when we too will be just a weight in a receding sack? The answer, perhaps, is in that feather: what we have been able to sow in the eyes of those who look at us from afar will remain, after we have stopped

flying.

Axis D – FULFILLMENT (Prophetic Wisdom)

Increasing value: from retirement provision to release from the period.

10. Level 10 – Reading the danger in the not yet manifest (36. SAKUṆA):

> Wise birds see the smoke and rubbing of the branches before the flames. This is the Buddha's knowledge:

to see the proximate cause of suffering.

"Sakuṇa-Jātaka: Smoke before fire. The proximate cause of suffering."

Video post blogger

https://giusegugliottaapocalisse.blogspot.com/2026/03/36-sakuna-jataka-luccello-che-vide-il.html

https://giusegugliottaapocalisse.blogspot.com/2026/03/36-sakuna-jataka-bird-that-saw-future.html

https://youtu.be/JDK3LUfrG3k

Image Analysis: "The Jātaka of the Wise Bird"

Formal Description and Composition

The image is presented as a large vertical diptych or a bipartite composition that nevertheless maintains a profound unity thanks to elements of visual and symbolic connection. The structure recalls ancient Tibetan thangkas or medieval sacred art altarpieces, where different narrative scenes coexist in a unified space with theological meaning.

The partition:

- Left Side (Aurora - D-Axis): Dominated by a golden and soft light, typical of dawn. The ancient colossal tree is rendered with almost botanical details: the bark is wrinkled but vital, the leaves are green and shiny. The bird with golden plumage (the Bodhisatta) is placed in a slightly elevated position compared to the others, signifying its spiritual authority. His ocelli are not simply painted, but seem to

contain a light of their own, as if they were two small gems reflecting wisdom. The wisp of smoke rising from the two branches is rendered with a subtle technique: it is almost transparent, yet unmistakable. The wise birds that take flight form an upward spiral that recalls the moving mandalas: it is not a chaotic escape, but an orderly procession upwards.

- Right Side (Night - Axis C): Shrouded in a deep night, almost Pythagorean in darkness, but pierced by the orange and red glow of the flames. The tree, although the same, appears skeletal, devoured by fire. Foolish birds are rendered as agitating silhouettes: they have no individuality, they are anonymous mass in panic. The smoke is no longer a subtle warning, but a black and oppressive soundtrack that seems to want to suffocate the entire scene. Below, the ashes are painted in dull gray tones, like a wasteland.

The lower deck (Jetavana):

In the lower band, the Buddha sits in a teaching position (dhammacakka mudrā). His body emanates a halo of warm light that rises and radiates towards both sides of the image, as if to say that his word illuminates both the way of salvation and the spectacle of destruction. The monks are portrayed in poses of deep listening; The penitent monk is kneeling, his head bowed in a gesture that is both shame and gratitude for the lesson received.

Connection elements:

- Luminous lines: Thin threads of gold connect the Bodhisatta's eyes to the Buddha's eyes, establishing a continuity of wisdom across existences.

- The smoke that becomes lotus: In the upper central part, the black smoke of the fire, rising, meets the light of the Buddha and turns into a white lotus that opens. It is the symbol of the possibility of transcendence even from destruction.

- The sparks that become gems: The sparks that fall from the burning tree, touching the ground, turn into small gems or drops of luminous dew, signifying that even from error and suffering can be born teaching and beauty, if there are those who know how to collect them.

Symbolic Commentary: The Grammar of Vision

The image is a treatise on Buddhist philosophy translated into visual language. Each element has a specific weight.

a) The Tree: The World and Samsara

The tree is the phenomenal world, the saṃsāra itself. It is the home, the security, the habit, the place where birds (sentient beings) have built their nests (their identities, their attachments). The fact that it is the same tree on both sides of the image is crucial: there are not two worlds, a good and a bad one. There is only one world, seen with two different eyes: the eye of wisdom and the eye of ignorance.

b) The Two Scarring Branches: The Proximate Cause (samudaya)

The two branches rubbing together are the perfect representation of the proximate cause of suffering (dukkhasamudaya). They are not yet the flame, but they are the necessary and sufficient condition for it. In Buddhist philosophy, this is avijjā (ignorance) which, combined with sankhāras (karmic formations), produces the friction that generates the fire of desire and suffering. The wise bird sees this mechanism before it flares up; the foolish bird sees it only when it is already burned.

c) Smoking: The Prophetic Sign

Smoke is the ānāpānasati of nature: an imperceptible breath that announces change. It is the "not yet manifest" that the essay knows how to read. In Buddhist culture, the ability to see smoke before fire is vipassanā (deep vision) that captures impermanence (anicca) in all its nascent stages.

d) The Two Flights: The Community of the Sages (Sangha) and the Mass of Fools

The birds that follow the Bodhisatta do not flee alone: they form a community, a sangha in flight. Their upward spiral is orderly, almost liturgical. Fools, on the other hand, are a disorderly crowd, without a leader. Their destruction is not a divine punishment, but the natural consequence (kamma) of their inability to listen. The old gray bird that laughs is the embodiment of the māna (presumption) that prevents learning.

e) The Buddha in Jetavana: The Hermeneutic of History The presence of the Buddha in the lower part is the hermeneutical moment: history

is not only a story of the past, but a current teaching. The Buddha is the living commentator who explains the meaning of the parable to the monks. The light that emanates is the Dhamma that illuminates both scenes, showing that wisdom and madness coexist and that the choice between them is always present.

f) The Lotus from Smoke: The Transmutation

The most powerfully symbolic element is the transformation of smoke into lotus. It is the promise of Nibbana: even from the worst fire of saṃsāra, if observed with the right awareness, the understanding that liberates can be born. There is no suffering that cannot become, for the wise, an opportunity for awakening.

Relationship with Contemporary Culture

This image, although rooted in a two-thousand-five-hundred-year-old tradition, speaks with extraordinary power to our present.

a) Eco-Anxiety and the Climate Crisis

The burning tree is now an everyday image: the forests of the Amazon, Australia, Siberia, California, devoured by flames in increasingly devastating fires. We are the birds that inhabit that tree. The smoke that the wise see is the increase of one degree in global temperature, the melting of a glacier, the extinction of a species. Fools are those who keep saying, "It's always been like this, you see crocodiles in a drop of water." The image asks us: which side do we want to be on? Do we want to be the birds that wait for the flames to be beneath them, or the ones that know how to read the signs and act first?

b) The Information Society and Voluntary Blindness

We live in the era with more access to information than history. Yet, like foolish birds, we often choose not to see. The smoke is there: growing inequalities, migration crises, new forms of digital totalitarianism, collapse of biodiversity. But we'd rather laugh about it, or distract ourselves with the next social media trend, than take flight toward a paradigm shift. The image denounces this voluntary blindness, this ignorance that is not a lack of data, but a refusal to process them.

c) The Psychology of Denial

Contemporary psychology calls "cognitive dissonance" the human ability to ignore information that undermines our certainties. The foolish birds in the tree are the perfect embodiment of this mechanism: "My nest is here, my habits are here, so the danger cannot be real." The image invites us to recognize this tendency to denial in ourselves and to cultivate instead the opposite virtue: prophetic vigilance, the ability to listen to the voices that warn us, even when they are uncomfortable.

d) Leadership and Collective Responsibility

The Bodhisatta does not save himself. His job is to warn others. In our hyper-individualistic culture, where personal salvation is often the only goal, the image reminds us that true wisdom is collective and relational. The wise leader is not the one who accumulates power, but the one who shares the vision and points out the escape route before it is too late. It's a powerful message for our times of leadership crisis.

e) Hope Beyond Catastrophe

Finally, the lotus that comes from smoking is a message of radical hope. Contemporary culture is often divided between a naïve optimism (which denies catastrophe) and a paralyzing pessimism (which surrenders to it). The image proposes a third way: the tragic awareness that does not refuse to see fire, but that precisely in that vision finds the possibility of a transformation. Smoking is not just death; it can be, for those who know how to look, the fertilizer of a new awakening.

Hermeneutic Conclusion

The image of the Jātaka of the Wise Bird is not a mere illustrated story. It is a visual koan, an enigma that the viewer is called upon to solve not with the intellect, but with the entirety of his being. It confronts us with an ancient and always new question: can you see smoke before fire?

Looking at this image, we are not mere external observers. We are inside the tree. We are both wise and foolish birds, depending on the moment and our awareness. The teaching of the Buddha, represented

in the lower part, is not a decree from above, but a possibility that opens up continuously: the possibility of choosing wisdom, of taking flight, of transforming smoke into lotus.

In an era of increasingly numerous and devastating fires, this image offers us not an answer, but the right question. And perhaps, as Zen masters teach, a question asked wholeheartedly is already the beginning of liberation.

The Passage: From Liberation to Vision

Axis C, The Fall into Addiction and Liberation, led us through the labyrinth of our imprisonment. We have seen how the ignorant mind (avijjā) clings to mental formations (sankhāra), triggering the chain of causes and conditions that is the wheel of saṃsāra. We have understood, page after page, that liberation is not a gift from above, but the result of an inner archaeological excavation: removing layer after layer of conditioning to reach the bare rock of reality. We have learned to identify the poison, to recognize its source and to find the antidote in the suspension of the cycle, in Nibbana.

Now, with our feet firmly on that liberated ground, Axis D opens up before us: Consummation (Prophetic wisdom). If liberation is the extinguishing of the fire, fulfillment is the wisdom that knows how to see the smoke before the flames flare up. It is no longer a reactive knowledge, which heals the wound, but a proactive knowledge, which avoids the bite of the snake. It is the Buddha's vision: to see the proximate cause of suffering when it is still only a possibility, an imperceptible tremor in the fabric of becoming. It is wisdom that, recognizing the danger in the not-yet-manifest, allows us to act with the timeliness and precision of a surgeon, preventing evil at its root. You can no longer save yourself from the fire, but you avoid it completely.

This is precisely the lesson of the Sakuṇa-Jātaka, "The Tale of the Wise Bird". In it, the boundary between simple survival and full fulfillment is traced by the ability to read the signs, to see the future in the present. On the one hand, there are the foolish birds, which represent the mind still mired in the axis of dependence, unable to see beyond the illusory security of the moment. On the other hand, the Bodhisatta, the wise bird, embodies the enlightened mind which, in

the mere friction of two branches, reads the prophecy of its own salvation or destruction. It is the somersault from intellectual understanding to direct vision, from fighting fire to fleeing before fire exists. And it is in this prophetic flight that the true and definitive fulfillment resides.

Image Analysis: "The Passage: From Liberation to Vision"

Formal Description and Composition

The image is presented as a vertical and ascending vision, a sort of Buddhist Coeli staircase that connects two planes of being. The composition is dominated by a luminous diagonal that cuts the space into two ontologically distinct but dynamically connected realms.

The lower register (Axis C – The Fall into Addiction and Liberation):

The lower part of the image is immersed in a dense and material half-light. An ancient forest stands on rugged terrain, but it is not a vital forest: the trees have twisted roots that look like claws gripping the earth, the branches are woven into captive knots. In the foreground, the mouth of a cave opens like a dark mouth. Inside, barely perceptible, lie rusty and broken chains: they are the remains of the bonds of ignorance (avijjā), desire (taṇhā), attachment (upādāna). Their breakage is recent: the metal still has sharp, fresh reflections.

At the center of this nocturnal landscape, a human figure (symbol of the being who has crossed the path of liberation) is portrayed in the act of emerging from the cave. His body is still in shadow, but his face is already touched by the light that descends from above. The feet rest on the cleared ground, but the gaze is turned upwards. It is the moment of vimutti: liberation has taken place, but it is not an end in itself; it is the condition of possibility for something greater.

The upper register (Axis D – Consummation / Prophetic Wisdom):

The upper part of the image is an explosion of golden and blue light, like a sky at dawn after a stormy night. A staircase of light, composed not of stone but of solidified rays, rises from the forehead of the emerging figure to the top of the painting. Each step is slightly different: some are transparent, others denser, as if to represent the stages of knowledge that is deepened.

On the highest landing, seated in a position of deep meditation, stands a figure of Buddha. It is not merely the historical Buddha, but the Buddha as the archetype of realized wisdom. His body emanates a halo that illuminates the entire upper register, but his peculiarity is in the gaze: the eyes are half-closed, not in the complete interiority of the samādhi, but in that subtle vigil that observes the world without being touched by it.

The prophetic element:

What makes this image unique is the visible premonition floating in the air around the Buddha's head. Like a thought that takes shape, like a bubble of parallel reality, the transparent image of two tree branches rubbing each other emerges. From the friction point, a thin swirl of smoke rises. There is no flame. Just smoking. Just the announcement. It is the "not yet manifest" made visible, the proximate cause of suffering caught in the very moment of its generation.

The connection:

Between the two registers, the air vibrates. There is no clear separation, but a dynamic continuity. The light that descends from the figure of the Buddha meets the light that rises from the heart of the liberated figure, and in their meeting thin filaments of gold are generated that seem to weave a weave, a network that connects all the elements. It is the view of the samuppāda paticca (dependent origination) not as an abstract doctrine, but as a living fabric of reality.

Symbolic Commentary: The Topography of the Spirit

This image is a veritable map of enlightenment, a mandala that traces the path from slavery to freedom and from freedom to prophetic vision.

a) The Cave and the Broken Chains: The Archaeology of Liberation

The cave is a universal symbol: it is the Platonic cave, it is the mother's womb, it is the tomb, it is the unconscious. Here it represents the state of avijjā, the original ignorance in which the being is a prisoner of its own projections. The broken chains are not simply broken: they lie there, visible, testifying that liberation was a work, a struggle, an excavation. It is not a matter of a grace fallen from above, but of a work of inner excavation, of removal layer after layer of conditioning. It is the C Axis that is accomplished: the fall into dependence has been recognized, understood, and finally dissolved.

b) The Staircase of Light: The Steps of Knowledge

The staircase is not a physical object, but a reality of pure light. It recalls the Jacob's ladder of the Judeo-Christian tradition, but here it does not connect earth and heaven in a theistic sense: it connects two states of mind. Each step is a deeper level of understanding, a ñāṇa (knowledge) that is added to the previous one. The fact that the ladder rises from the forehead of the emerging figure indicates that the path is not external, but generated by the same awareness that has freed itself. It is the mind that, once free, builds the means to ascend by itself.

c) The Seated Buddha: Realized Wisdom

The Buddha at the top is not a god to be worshipped, but an intrinsic potentiality. It is what every being can become when personal liberation (the end of one's own suffering) is transformed into universal wisdom (the view of others' suffering and its causes). The meditation posture indicates that this wisdom is not conceptual, but contemplative: it is not a bookish knowledge, but a direct vision.

d) The Premonition: The Heart of the D-Axis The prophetic element is the true heart of the image. The two branches rubbing each other and the smoke coming out of them are the perfect representation of the proximate cause (samudaya). The Buddha does not see the future in a divinatory sense; he sees the present in all its causal depth. He sees

that friction generates heat, that heat generates smoke, that smoke precedes flame. There is no magic in this: there is such an intimate knowledge of the laws of reality (dhamma) that one can predict the outcomes with the same certainty with which one predicts that the sun will rise tomorrow.

e) The Transparency of Premonition

The fact that the premonition is transparent is crucial. It is not a solid reality, but a possibility. The future, in Buddhist thought, is not written; It is a trend that can be changed. Transparency indicates that what the Buddha sees is real but not inevitable. Prophetic wisdom is not an oracle that condemns, but a warning that liberates.

f) The Web of Light: Interdependence

The luminous filaments that connect all the elements of the image are the visual representation of the samuppāda paticca. Nothing exists alone: the cave is related to the ladder, the ladder to the Buddha, the Buddha to the premonition, the premonition to the emerging figure. It is an ontological statement: reality is relationship. Liberation is not isolation, but full awareness of this infinite network of connections.

Relationship with Contemporary Culture

This image, like the Jātaka, speaks with extraordinary precision to the challenges and possibilities of our time.

a) From Therapy to Prophecy: The Overcoming of Therapeutic Individualism

Our culture is obsessed with personal healing. Psychotherapy, mindfulness, coaching, personal growth: everything is geared towards freeing the individual from his or her suffering. This corresponds to Axis C, liberation from the cave. But the image tells us that this is not enough. Once liberated, we are called to something more: to become able to see suffering before it happens, for ourselves and for others. It is the passage from therapy to prophecy, from personal care to collective responsibility. In an era of systemic crises, this is a radical message: it is not enough to feel good; we must learn to foresee and prevent evil.

b) Artificial Intelligence and the Question of Prediction

We live in the age of predictive algorithms. AI knows how to predict our behaviors, our preferences, our vulnerabilities. But this is a prophecy without wisdom. The image poses a crucial question: what is the difference between algorithmic prediction and the prophetic vision of the Buddha? The answer is in the quality of the gaze. The algorithm sees to control, to manipulate, to sell. The Buddha sees to liberate. Our cultural challenge is to learn to use our growing capacity for foresight not to reinforce addiction mechanisms, but to break them.

c) The Climate Crisis: Learning to See Smoke

We are surrounded by "smoke". The IPCC reports, the melting of glaciers, the extinction of species, record temperatures: these are all signs of a planetary friction that is generating flames. Yet, like foolish birds, we find it difficult to take flight. The image invites us to develop prophetic ecological wisdom: the ability to see the consequences of our actions not as future and abstract events, but as realities already present in embryonic form in our choices today.

d) Leadership in Complexity The figure of the Buddha at the top of the ladder is a model of leadership for the 21st century. He is not a charismatic leader who drags crowds, nor a technocrat who manages resources. He is a seer of causes. In a world of extreme complexity, where the effects of our actions are increasingly difficult to track, we need leaders who can see the deep connections, recognize friction points before they flare up, and point not in the most popular direction, but the wisest one.

e) Post-Religious Spirituality

The image speaks to a generation that often distrusts institutional religions but is looking for an authentic spirituality. There is no god to worship, there is no dogma to accept. There is a path: from the awareness of one's own imprisonment, to the struggle for liberation, to the ascent towards a wisdom that is not an end in itself but opens up to the vision of the world. It is a secular and rational spirituality that nevertheless preserves the sense of the sacred as the depth of existence.

f) Fear of the Future and Active Hope

We live in an era of widespread anxiety about the future. The image offers us a way out of the paralysis of anxiety. The emerging figure is not afraid: he has worked on his chains, he has climbed the light, and

now he participates in the prophetic vision. Fear of the future is replaced by responsibility for the future. It is not a question of guessing what will happen, but of acting today so that what will happen will be less painful. It is the active hope of those who, seeing the smoke, do not wait for the flames but take flight.

Hermeneutic Conclusion

The image of "The Passage: From Liberation to Vision" is an icon for our time. It does not offer us easy answers, but it confronts us with the fundamental question of human existence: what to do with one's freedom?

The answer of the image is clear and challenging: freedom is not a goal, but a beginning. One does not free oneself to enjoy a well-deserved rest, but to become capable of that prophetic vision which is the only true protection against suffering. The cave has been left behind, the chains are broken, but the real work begins now: to learn to see the smoke before the fire, to recognize the friction before the flame, to read in the not yet manifest the proximate cause of the pain.

In this, the image is a warning and a promise. Warning: personal liberation that does not open up to collective responsibility is an incomplete liberation. Promise: it is possible for human beings to develop a wisdom that does not limit itself to reacting to pain but precedes and prevents it.

Just as the Buddha's gaze in the image sees smoke in the branches that are rubbing, so we are called to look at our world with new eyes: eyes that see future conflicts in social tensions, impending catastrophes in ecological imbalances, tomorrow's violence in present injustices. And, by seeing, acting.

Because true prophetic wisdom is not to predict the future, but to change it.

36. SAKUṆA-JĀTAKA - The Bird That Saw the Future

SCENE 1: THE HOUSE IN THE BRANCHES

Setting: A dense and ancient forest in the kingdom of Kosala. A gigantic tree, with a crown as vast as a village, stands in the center of a clearing. The morning sun filters through the leaves in patches.

Life flowed placidly among the branches of the Great Tree. The Bodhisatta, reborn as a wise bird with golden plumage, dwelt there at the head of a large flock. Their days were a concert of joyful chirping and acrobatic flights among the branches loaded with sap. The tree was not only their home, but their world: a universe of wrinkled bark, shiny leaves and juicy berries.

On that first morning, while the dew was still dripping from the leaves, a slight creaking sound caught the Bodhisatta's attention. It was a different sound from the usual rustle of the wind. He raised his head and observed. Two large branches, at the top, were rubbing against each other. The wind barely moved them, but with an unnatural constancy. *Rat... Jack... Jack...

Image Analysis: "SCENE 1 – THE HOUSE IN THE BRANCHES"

Formal Description and Composition

The image presents itself as an idyllic and apparently immobile vision, an instant of grace suspended in time that nevertheless contains, in a

latent form, the seed of its own dissolution. The composition is dominated by the imposing and maternal presence of the tree, which occupies almost the entire visual space.

The Tree: The Silent Protagonist

At the center of the scene, a gigantic tree rises towards the sky. It is not just any tree: it is a baobab or a ficus macrocarpus, with almost mythological proportions. The trunk is massive, with such a circumference that it would take dozens of men to embrace it. The bark is wrinkled, marked by time, with deep grooves that tell centuries of seasons. The roots emerge from the ground like mighty claws, anchoring the creature to the earth with an unrelenting grip.

The foliage is as vast as a village. The branches branch off in all directions, creating a complex architecture of floors and levels, of natural terraces and secret hiding places. The morning light filters through the leaves, creating an effect of patches of sunlight on the ground and trunks: here a cone of golden light, there a patch of fresh and deep shadow. The rays of the sun, which has just risen, are long and oblique, and the dew is still suspended in the air, visible like a bright dust that sparkles.

The Winged Community

The tree is inhabited. Wherever the gaze rests, it meets life. Birds of all species and colors populate the branches like precious gems set in the bark:

- Magpies with black and white plumage, chatty and lively, chase each other along the low branches.

- Flaffinches with fiery red breasts peck at small insects in the leaves.

- Green and blue parrots swing from the thinnest branches, making ringing calls.

- Pearl-collared doves coo peacefully in the most sheltered forks.

- Small yellow birds, like shards of sun, flutter in small groups.

At the top, as if to preside over the whole scene, resting on a slightly protruding branch, is the bird with golden plumage (the Bodhisatta). Its position is slightly off-center, not in the exact center, but in a point that allows you to embrace the entire community with your gaze. Its color is more intense than that of the others: not just any yellow, but

an ancient, warm gold, which seems to absorb and reflect the morning light with a different, deeper quality. His eyes are open, alert, serene.

The Atmosphere

The atmosphere is one of absolute peace. There is no wind, or just a breath that moves the highest leaves with an imperceptible rustle. The sounds you imagine are those of a forest awakening: the singing of birds, the dripping of dew, the distant buzzing of some insect. It is the perfect time of day, the one in which everything is still possible, in which the world has not yet shown its hardest face.

The hidden detail

Yet, at the top, almost imperceptible at first glance, there is a detail that the attentive eye cannot fail to notice. Two of the largest branches are in contact with each other in a slightly different way from the others. They are not simply close: they cross each other, brush against each other, and at the point of contact the bark appears slightly worn, as if by repeated friction: there is still no dust, there is no smoke, but there is already the condition of possibility for dust and smoke to exist. It is a detail that the viewer grasps only after observing for a long time, and that once grasped can no longer be ignored.

Symbolic Comment: The Idyll as Illusion

This image, apparently the simplest and most serene of the series, is actually the most insidious and the richest in philosophical meanings.

a) The Tree as World and as Saṃsāra The tree is the phenomenal world, the saṃsāra in its most attractive guise. It is not yet the place of destruction, but it is already the place of dependence. Birds do not inhabit the tree as temporary guests; they have built their nests, their identities, their securities. The tree is their home, their source of food, their shelter, their everything. This total identification with the dwelling is the essence of attachment (upādāna). The more beautiful the house, the deeper the attachment, and the more painful the separation will be.

The size and antiquity of the tree suggest the idea of eternity, of something that has always been there and always will be. It is exactly the illusion that the mind projects onto the phenomenal world: the

belief that things, having lasted a long time, will last forever. It is the anicca (impermanence) denied, removed, forgotten.

b) The Bird Community: The Society of Sentient Beings

Birds represent the multiplicity of sentient beings, each with its own nature, its own habits, its own karma. Chatty magpies are those who live on the surface of existence, in worldly chatter. Industrious finches are those who are busy with practical activities. Colorful parrots are those who love appearance, ephemeral beauty. Peaceful turtledoves are those who seek a quietist tranquility, unaware of the impending dangers.

The variety of colors and behaviors is the richness of the world, but it is also the fragmentation of awareness. Each bird is so caught up in its own specificity, its own role, its own song, that it is unable to see the whole. Only the golden bird, the Bodhisatta, possesses that panoramic view that embraces the entire community without getting lost in the details.

c) The Golden Bird: The Emerging Awareness

The position of the wise bird is significant: it is on a branch that allows the overview, but it is still inside the tree. He has not fled, he is not separated. His wisdom does not place him outside the community, but in a different relationship with it. His eyes are not closed in meditation, but open and alert. His wisdom is attention, presence, the ability to observe without being distracted by the beauty and peace of the moment.

The golden color of its plumage is the color of enlightenment, of the alchemical transmutation of the lead of ignorance into the gold of wisdom. But it is still a fragile gold, still inserted in the context of the forest. It is the bodhi in the making, not yet fully realized, but already operating as the ability to see.

d) The Morning Light: The Time of Innocence

The light of dawn is symbolically the time of innocence, of principle, of possibility. It is the moment before the fall, before the serpent speaks to Eve, before the branches catch fire. In many traditions, dawn is the most favorable time for meditation and prayer, because the mind is still fresh, untainted by the labors of the day. Here, this innocent light illuminates a scene that already contains its own reverse. It is a warning: innocence is not eternal; It's just the other side of awareness.

e) Latent Friction: Impermanence Inscribed in Reality

The detail of the two branches brushing against each other is the true symbolic heart of the image. It is the visual representation of anicca (impermanence) not as an abstract concept, but as a physical reality, inscribed in the very structure of the world. Even in the apparent immobility, the movement is there. Even in the deepest peace, friction is at work. Even in the most perfect idyll, the fire sleeps and waits.

This detail is what distinguishes the view of the wise man from that of the fool. The fool sees only the beauty of the tree and the peace of the morning. The sage sees beauty, peace, and also the two branches that are silently consumed. His wisdom does not consist in rejecting beauty, but in seeing its limit, its fragility, its transience.

f) Dew and Dust: The Lightness of Being Dew and luminous dust are symbols of the lightness and fragility of existence. The dew disappears with the sun, the dust disperses at the first breath of wind. They are images of ephemeral beauty, which soften the scene but at the same time reveal its transitory nature. They are a gentle memento mori, which does not disturb but prepares.

Relationship with Contemporary Culture

This image, apparently far from our daily frenzy, speaks with surprising precision to the psychological and social dynamics of our time.

a) The Comfort Bubble and the Denial of Reality

The tree with its birds is the perfect metaphor for our contemporary comfort bubble. We live in affluent societies, surrounded by comforts and distractions. We have our homes (the nests), our social networks (the twitters), our routines (the daily flights between the same branches). And in this bubble, we tend to remove everything that could upset it: the climate crisis, inequality, pandemics, distant wars.

Like the birds in the tree, we are so caught up in our lives, our small business, our relationships, that we struggle to see the branches that are being consumed. Yet the signs are there, for those who want to see them: the increase in temperature, the loss of biodiversity, the acidification of the oceans. It is our two branches rubbing each other,

our smoke before the fire.

b) Diversity as Richness and Fragmentation

The multiplicity of birds reflects our hyper-differentiated society, where each has its own niche, its own language, its own truth. This diversity is a richness, but it is also what prevents the overall vision. We are so specialized, so immersed in our own details, that we have lost the ability to see the big picture. The wise bird is not a specialist; he is the one who knows how to raise his gaze and embrace the totality.

c) Mindfulness and Attention to the Present

The golden bird watching watchfully is the perfect embodiment of the contemporary ideal of mindfulness: mindfulness, attention to the present moment, non-judgmental awareness. But there is a crucial difference. Much of contemporary mindfulness has been reduced to a stress management technique, functional to make us feel better inside the bubble, to better bear the tree without asking ourselves if the tree is destined to burn.

The wise bird practices a different attention: it is not an attention that passively accepts, but an attention that observes in order to foresee, that sees in the present the signs of the future. It is a critical, prophetic, transformative, non-adaptive mindfulness.

d) The House and Its Shadow

The COVID-19 pandemic has forced us to rediscover the home as the central place of existence. For many, the home has become everything: office, school, gym, theater. Like the birds in the tree, we have rediscovered the nest. But the pandemic has also shown us the shadow of the home: loneliness, seclusion, domestic violence, the privilege of those who have a home and the misfortune of those who do not. The image asks us: what is your home? What are you willing to leave behind to save yourself? What do you not see because your home is too beautiful, too comfortable, too yours?

e) Silent Leadership

The golden bird does not cry out, does not agitate, does not yet gather the flock. He simply observes and sees. It is an alternative leadership model to the dominant one in our culture, made up of exhibitionism, media presence, shouts and promises. It is the leadership of those who know how to see first, of those who silently prepare the way, of those

who do not need followers to be what they are. In an age of influencers and pundits, this image reminds us that true authority comes from vision, not visibility.

f) The Art of Reading Signs

We live in an age of noise and information overload. We are bombarded with data, news, alarms. Yet, paradoxically, we have become illiterate of signs. We no longer know how to distinguish the signal from the noise, the important from the urgent, the symptom from the cause. The image invites us to rediscover an ancient art: that of reading reality in depth, of grasping significant details, of seeing the fire that will come in the two branches that rub each other. It is an education to the gaze that we desperately need.

Hermeneutic Conclusion

The image of "The House among the Branches" is a suspended idyll, a beauty that contains its own negative. It is the image of a perfect world that is already dying, of a happy community that is already about to disperse, of a peace that is only the respite before the storm.

Looking at this image, we spectators are placed in an ambivalent position. On the one hand, we are invited to enjoy its beauty, to let ourselves be lulled by the morning light and the colorful joy of the birds. On the other hand, we are called to see what birds do not see: the silent friction of the branches, the imperceptible wear of the bark, the future already inscribed in the present.

This duplicity is the essence of Buddhist teaching. Life is beautiful, and precisely for this reason it is painful to lose it. The world is enchanting, and that's why the attachment is so strong. Wisdom does not consist in rejecting beauty, but in seeing its fragility. It does not consist in despising the house, but in not forgetting that it is made of material destined to be consumed.

The wise bird, resting on its branch, is the image of this awareness. He is not sad, he is not anguished, he is not already on the run. Simply, he observes. And in his observation, there is already all the difference between salvation and destruction. Because when the time comes, when the smoke turns into a flame, he will be ready. He will have already seen, already understood, already decided.

We, like him, are called to learn this art: to inhabit the beauty of the world without forgetting its impermanence. Enjoy your home without ignoring the branches that wear out. Loving life without removing death. It is the oldest and newest challenge of human existence, and this image, in its apparent simplicity, confronts us with disarming clarity.

SCENE 2: THE DUST AND THE MARK

Setting: The same place, a few hours later. The sun is higher and the air warmer.

The sound continued, monotonous, hypnotic. The Bodhisatta couldn't get it out of his head. He left his post and flew higher, to observe better. Up close, he saw something that made him shiver: from those two rubbing branches, a fine and reddish dust began to fall, like a thin rain of earth.

"Dust," he murmured to himself. "First the dust, then..."

He stood there, motionless, observing. The minutes passed slowly. Then, a thin, almost invisible thread rose from the point of contact. It was a wisp of smoke.

The heart of the wise bird leaped. His gaze became penetrating. He could no longer see two branches rubbing against each other. He could see the flame. He saw the fire devouring the dry leaves, spreading along the branches, enveloping the whole tree in a deadly embrace. He saw smoke blinding his fellows, and fire burning their wings.

The danger was not yet manifest, but for him it was already there, real and looming.

Image Analysis: "SCENE 2 – THE DUST AND THE SIGN"

Formal Description and Composition

The image marks a turning point in visual storytelling. Compared to the idyllic peace of Scene 1, the atmosphere here is charged with a subtle but unmistakable tension. The composition is dominated by a dramatic close-up and a play of light and shadow that heralds change.

The Shot: A Breath of Danger

The viewer's eye is led directly upwards, towards the area of the foliage where the two branches meet. The shot is closer than in the previous scene: we are no longer in front of the tree in its entirety, but we are inside its secret life, in the hidden mechanisms that decide the fate of the flock. The perspective is slightly from below, as if the viewer were resting on a nearby branch, a silent witness of what is happening.

The Two Branches: The Theater of Friction

The two branches are rendered with an almost scientific realism. They are no longer simply close: they are now actively in conflict. Their bark, at the point of contact, is worn out, smoothed by repeated friction. Small splinters of wood are barely visible, like debris from silent combat. The position of the branches suggests an imperceptible

but incessant movement, a barely hinted swaying that the wind imparts to them, transforming every slightest movement into a caress that wears out.

The Rufous Dust: The First Blood of the Tree

From the point of friction, a fine rain of fine, reddish dust falls into the air: tiny suspended grains, illuminated by the light filtering through the leaves, slowly descending downwards like the first flakes of a thin and disturbing snow. The reddish color is not accidental: it is the color of rust, dried blood, wounded earth. It is the tree that bleeds dust, that consumes itself in friction.

Smoking: The Sign That Everything Changes

Above the dust, barely perceptible, a very thin wisp of smoke rises from the point of contact. It is so faint that it could be mistaken for a play of light, for a reflection, for an optical illusion. But it is there. It is a thread of nothingness that contains the entire future: fire, destruction, death. The painter made it almost transparent, using very thin glazes of gray and blue, because smoke is still more an idea than a reality, more a threat than an event.

The Wise Bird: The Gaze That Goes Beyond

In the foreground, on a side branch, is the bird with golden plumage (the Bodhisatta). His position is designed to allow him to observe the scene directly. But what makes this image extraordinary is his gaze. The bird is not simply looking at the branches: it is seeing through them. His eyes, large and bright, have an almost transparent quality, and in them something is reflected that is not yet present in the physical scene.

The Prophetic Vision: The Fire in the Eye

On the iris of the bird, like a reflection, you can see the image of the whole tree enveloped in flames, and small silhouettes of birds fleeing or falling. The bird is not a mere witness: it is a seer, a prophet, the one who already sees the future in the present.

The Surrounding Environment: Peaceful Ignorance

Around this scene of tension, the rest of the tree lives in total peace. The other birds continue their daily activities: some sing, some clean their feathers, some peck insects. The morning light, still golden and warm, illuminates their unsuspecting figures. There is a stark contrast

between the dramatic concentration of the foreground (the friction, the dust, the smoke, the prophetic gaze) and the diffuse serenity of the background (the birds living as if nothing is happening). It is the contrast between truth and illusion, between wakefulness and sleep, between wisdom and ignorance.

Colors: The Change of Atmosphere

The color palette has changed since Scene 1. The greens are slightly duller, the yellows of the bird's gold more intense, and there is a thin haze of gray in the air, as if the smoke, still invisible to most, had already begun to tint the atmosphere. The light is no longer that of innocence, but that of the eve, of waiting, of the moment that precedes the storm.

Symbolic Commentary: The Revelation of the Hidden

This image is the heart of the whole of Jātaka, the moment in which wisdom manifests itself as the ability to read reality in depth.

a) Dust: The Attrition of Being

The dust that falls from the branches is the symbol of the inexorable wear and tear of all things. Every friction, however small, consumes. Every relationship, no matter how harmonious, wears out. Every existence, however vital, runs out. It is anicca (impermanence) not as an abstract concept, but as a physical, material, visible process. Dust is what remains when things are consumed, the minimal trace of the passage of time, the residue of being that becomes non-being.

The reddish color of the dust evokes blood and rust. It is the color of life that dissipates, of the wound that does not heal because it is continually reopened by friction. The tree is not a passive victim of the future fire; it is an accomplice of its own destiny, because its own branches, in their growth and movement, generate the conditions of its own destruction.

b) Smoking: The Sign That Few Can Read

Smoke is the central element of the symbolism of this scene. It is the prophetic sign par excellence, what announces without yet showing, what reveals without yet manifesting. In the Buddhist tradition, smoking is comparable to the saṅkhāra (mental formations) that precede and condition consciousness: they are not yet the flame of

suffering, but they are the ineluctable prelude to it.

The fact that the smoke is barely perceptible, almost transparent, is its essential characteristic. The sign is never as evident as the event. The truth never screams as loudly as the lie. Wisdom consists precisely in this ability to grasp the imperceptible, to see what others do not see because it is still too small, too light, too insignificant.

c) The Prophetic Gaze: The Vision of the Causal Chain

The eye of the wise bird reflecting the fire is the most powerful image in this scene. It is not an eye that predicts the future in a magical sense, but an eye that understands the causal chain with such depth that it sees the effect in the cause. Like the Buddha who sees suffering in desire, like the doctor who sees illness in the initial symptom, the bird sees fire in friction. His vision is not divination, it is causal wisdom.

This gaze is what distinguishes the Bodhisatta from all other birds. They only see branches; He sees fire. They see only dust; He sees the ashes. They only see smoke; He sees the flame. The difference is not in the available data, but in the ability to process them, to connect them, to project them into the future following the immutable laws of cause and effect.

d) Light and Shadow: Selective Revelation

The light in this scene is uneven. It illuminates the point of friction and the face of the wise bird with force, while leaving the rest of the tree and other birds in dim light. It is a light that selectively reveals, that chooses what is to be seen. Symbolically, it is the light of awareness (bodhi) that illuminates the truth for those who are ready to see it, while leaving in darkness those who are not yet ready.

The other birds, immersed in their daily peace, are in the twilight of ignorance. It's not that they can't see; it's that they don't know how to look. Their inner light is not yet strong enough to illuminate the signs that are also there, before their eyes.

e) The Contrast between Wakefulness and Sleep: The Coexistence of the Two Planes The most tragic element of this image is the peaceful coexistence of threat and indifference. While the wise bird sees the dust and smoke, the others continue to live as if nothing had happened. This contrast is the visual representation of the coexistence, in every moment, of truth and illusion, of the possibility of salvation and the certainty of damnation. The tragedy is not that the danger is

not visible; is that very few have eyes to see it.

f) Dust as a Karmic Symbol

In Buddhist philosophy, dust can also be seen as a symbol of accumulated karma. Every friction, every action, every thought leaves a trace, a subtle "dust" that settles in the consciousness and which, accumulating, creates the conditions for the future. The two branches that rub each other are like actions that are repeated, that consume and that in the end generate the fire of rebirth and suffering.

Relationship with Contemporary Culture

This image, with its tension between the imperceptible sign and the general indifference, speaks with extraordinary power to our present.

a) The Warning Signs of the Climate Crisis

We are surrounded by "dust and smoke" that herald future catastrophes. The increase of one degree in global temperature, the melting of a glacier, the extinction of a species, the concentration of CO_2 in the atmosphere: these are all subtle signs, almost imperceptible in everyday life, but which scientists (our "wise birds") point out to us insistently. Yet, like foolish birds, we continue to live as if nothing was happening, immersed in our routines, our consumption, our distractions.

The image poses an uncomfortable question: are we the birds that see the smoke or those that continue to sing? And, above all: what will we do with this vision?

b) The Polarization between Science and Denial

The wise bird that sees smoke while others see nothing is the perfect metaphor for the relationship between the scientific community and public opinion. Scientists see signs that are unequivocal to them: the data, the projections, the models. But for the deniers, for the indifferent, for the distracted, these signs are "invisible dust", "non-existent smoke". The tragedy of our time is that, as in the picture, the two groups share the same tree but inhabit different realities.

c) The Solitude of the Seer

The wise bird is alone in his vision. Not only do the others not see, but soon (in the next scene) they will mock him. This is the prophetic loneliness of those who see before others, of those who sound the alarm unheard. In our culture, think of figures like Rachel Carson, who in the 1960s denounced the effect of pesticides on the environment, or the first climate scientists who sounded the alarm about global warming. They were mocked, ignored, minimized. Today we honor them as prophets, but at the time they were birds alone on a branch.

d) Eco-Anxiety and Paralysis

The image also touches on the theme of eco-anxiety: the awareness of the imminent catastrophe that generates anguish but does not always translate into action. The wise bird is not paralyzed by its vision; on the contrary, his vision prepares him for action. But in our culture, awareness of the climate crisis often produces paralysis, not escape. We see smoke, but we don't take flight. The image invites us to transform vision into action, awareness into movement.

e) The Subtlety of Signs in Complex Systems

We live in social and economic systems of such complexity that the signs of collapse are often subtle and difficult to read. A financial instability that announces itself with small fluctuations, a political crisis that sprouts in a tweet, a pandemic that begins with an isolated case in a distant market. The image invites us to develop a sensitivity for weak signs, for those imperceptible indicators that, if caught in time, would allow us to avoid catastrophes.

f) Awareness as the Difference Between Life and Death

The image reminds us that awareness is not an intellectual luxury, but a matter of survival. The difference between the wise bird and the foolish birds is not an abstract moral or spiritual difference: it is the difference between life and death. In our culture, we tend to consider mindfulness as a value among others, optional, secondary to "living life". The image tells us the opposite: seeing smoke is the only thing that matters, because it is the only thing that can save you.

g) The Responsibility of the Viewer

The wise bird does not keep its vision to itself. In later scenes, he will share it with others. The image, while concentrating on the moment of vision, already contains within itself the embryo of responsibility. Seeing smoke is not a privilege, but a duty: the duty to warn, to share,

to try to save. In our culture, those who see the signs of the crisis have the responsibility to talk about it, to denounce, to mobilize. The silence of the seer is complicity with the catastrophe.

Hermeneutic Conclusion

The image of "The Dust and the Sign" is perhaps the densest and most complex of the entire series. It is the moment in which the narrative shatters into two parallel tracks: on the one hand the solitary awareness of the sage, on the other the peaceful ignorance of the multitude. It is the moment in which time itself is doubled: for the wise bird, the future is already present in his eyes; for others, the present is still eternal, immobile today.

The central message of this image is that the truth is always available, but it is not always visible. The dust falls, the smoke rises, the marks are there. But only those who have eyes to see, see. The difference between salvation and destruction does not lie in reality, but in the gaze. Not in what happens, but in what we are able to perceive.

This is a truth that is both liberating and terrifying. Liberating, because it tells us that salvation is possible if we learn to see. Terrifying, because it tells us that the majority will continue not to see, and that their blindness will not be punished by a wrathful god, but will simply be the natural cause of their destruction.

The eye of the wise bird reflecting the fire is the icon of this truth. It is a gaze that already contains the future, that has already processed the mourning of loss, that has already decided the way to escape. In that eye, the dust is already ash, the smoke is already flame, and life is already a choice between flight and death.

Looking at this image, we are called to ask ourselves: what do our eyes reflect? Do we only see the branches, the peace, the beauty of the morning? Or do we also see the dust falling, the smoke rising, the fire that will come? And if we see it, what will we do? Will we continue to sing as if nothing had happened, or will we take flight?

The image does not give answers. But, like all great symbols, it transforms the question into a living presence, into a restlessness that will never leave us. Because once you've seen the smoke, you can't help but see it. And once you've seen it, your life has already changed,

whether you want it or not.

SCENE 3: THE WISE BIRD'S ADVICE

Setting: A large clearing under the tree. The Bodhisatta is perched on a low branch, surrounded by the flock.

With a powerful and clear call, the Bodhisatta gathered all the birds. The chattering magpies, the lively finches, the multicolored parrots, all gathered in silence, perceiving the gravity of the moment.

The wise bird spoke in a calm but firm voice:

"Inhabitants of the air, who have sought a dwelling in these branches, listen. The tree that gave us life and shelter is generating the seeds of fire. The friction of the branches is giving birth to flames. Our stronghold, our trusted refuge, is turning into a death trap. We seek salvation in flight! Let's go away now, while we can."

A murmur rose from the flock. Some birds, the wisest and most confident in his word, looked at each other and began to spread their wings to follow him.

Image Analysis: "SCENE 3 – THE ADVICE OF THE WISE BIRD"

Formal Description and Composition

The image represents the Bodhisatta's first public act after his solitary vision. It is the moment in which individual awareness is transformed into a word, a warning, an attempt at collective salvation. The composition is theatrical, almost oratory, with a clear distribution of roles between the leader and the community.

The setting: The Natural Forum

The scene takes place in a clearing at the foot of the large tree: the outcropping roots form irregular steps, the bushes create green backdrops, and the light that filters through the canopy illuminates the center like a spotlight. It is a sacred, almost liturgical space, where the word of the wise can be heard by all.

The tree, in the background, is still majestic, but its foliage is no longer the idyllic one of the first scene: there is something darker, more looming. The two offending branches are not visible from this angle, but their presence is felt as an off-screen threat, as a destiny that silently awaits.

The Natural Podium: The Wise Bird

In the center of the composition, perched on a low branch that serves as a tribune, the bird with golden plumage (the Bodhisatta) dominates the scene. His position is slightly elevated with respect to his listeners, but not in an authoritarian way: it is the position of those who speak from experience, not from power. His wings are slightly open, as if to emphasize the speech, and his neck is stretched forward in an effort to reach everyone with his voice.

The beak is open in the act of speaking: one can imagine the sound of the call, the urgency of the message. The bird's eyes, once again, are the focal point: no longer turned upwards to observe danger, but directed towards the community, with an expression that mixes authority, concern and love. It is the gaze of those who see the danger and try to communicate it to those who do not yet see it.

The audience: the listening community

Around him, arranged in a semicircle on the lower branches, on the

roots, on the bushes, a multitude of birds listen. An extraordinary variety of reactions already foreshadows the division between wise and foolish.

- In the foreground, a group of birds (some finches, a magpie with shiny plumage, some small yellow birds) is portrayed in deep listening. Their heads are slightly tilted, their eyes fixed on the speaker, their bodies motionless. There is a receptive tension in them, a willingness to believe, to trust, to follow. They are the potential disciples, those who recognize in the wise bird an authority that is not formal but substantial.

- Further back, a larger group shows mixed reactions. Some look at each other with questioning expressions, as if to ask themselves "But what is he saying?". Others have their heads turned to the side, distracted by an insect, by a moving leaf, by a companion cleaning its feathers. It is distracted listening, the one that hears the words but does not grasp their meaning, that participates physically but is mentally absent.

- At the edge of the scene, barely visible, some older birds have skeptical, almost mocking expressions. Their beaks are half-closed in what looks like the beginning of a smile of derision. They are the seeds of the future opposition, those who are already preparing the laughter that will explode in the next scene.

Light: The Changing Atmosphere

The light is no longer that of the idyllic dawn of the first scene, nor the concentrated and dramatic one of the second. It is a midday light, whiter, more raw, revealing without embellishing. The sky in the background is no longer clear: some clouds are thickening, heralding a change. Nature itself seems to participate in the tension of the moment.

The symbolic details

Below, almost hidden among the roots, a drop of dew that falls from a leaf and breaks on a stone, dispersing into a thousand fragments. It is an image of fragility, of something that is lost, that cannot be recovered. It is the time that passes, the opportunity that escapes, the possibility that dissolves.

Above, among the leaves, barely perceptible, a thin swirl of smoke can be glimpsed. It is no longer the invisible thread of the previous scene: it has become thicker, more visible, more threatening. It is the

reminder that while talking and listening, the danger continues to grow, inexorably.

Symbolic Commentary: The Word That Divides

This image is the moment of public revelation, of the truth that comes out of the heart of the seer and offers itself to the community. It is also the moment in which the community is divided: between those who welcome the truth and those who reject it, between those who will be saved and those who will perish.

a) The Lower Branch as the Chair of Wisdom

The choice to place the wise bird on a low branch, not on the highest branch, is symbolically significant. Wisdom does not place itself above community, but lowers itself to be accessible. He does not speak from above of an inaccessible superiority, but from the proximity of those who share the same condition. Yet, despite being low, the branch is still a podium: there is a distance, a difference, which is not of rank but of function. The wise man is among the birds but he is not like them: he has seen what they have not seen.

b) The Open Beak: The Word as a Vehicle of Salvation

In the Buddhist tradition, the word of the Buddha and the awakened is called brahmavāca, the "sacred word" that has the power to liberate. Here, the open beak of the wise bird is the channel through which vision becomes teaching, awareness becomes warning, salvation becomes possibility for all. The word is the only bridge between the solitary vision and the unsuspecting community, the only tool to transform individual salvation into collective salvation.

c) Deep Listening: The Sangha That Is Born

The group of birds in the foreground, with their heads tilted and their eyes fixed, represents the birth of the sangha, the community of those who listen and follow. Their posture is that of ideal listening: receptive, attentive, trusting. It is not passive listening, but active: their slightly outstretched wings suggest that they are ready to move, to follow, to take flight as soon as the teaching is complete. In them, the word of the wise man falls on fertile ground.

d) Distracted Listening: The Stony Ground

The birds that look at each other, that are distracted, that turn their heads, represent those who listen but do not understand, who receive the word but do not let it take root. In the parable of the sower (also present in the Gospels and in many wisdom traditions), they are the stony soil where the seed sprouts but does not take root. Theirs is not active opposition, but simple inability to grasp the gravity of the moment. They are the lukewarm, the indifferent, those who will be swept away not because they refused, but because they did not choose.

e) Nascent Skepticism: The Rejection That Kills

The birds on the margins, with their barely hinted mocking smiles, are the precursors of derision. They have not yet laughed openly, but their hearts have already closed. They represent those who not only do not listen, but actively reject the message, turning their ignorance into a weapon against those who bring the truth. Their presence is tragic: they are already signing their death warrant with a smile on their faces.

f) The Falling Drop: The Irreversibility of Time

The dewdrop breaking on the stone is one of the most poetic and tragic details of the image. It represents the irreversibility of time and opportunities. Every moment that passes while talking and listening is a lost moment, an opportunity that will not return. The wise man speaks, but as he speaks, the smoke thickens. The birds listen, but as they listen, the friction continues. Salvation is possible, but it is not suspended in an eternal present: it has a time window that is closing.

g) The Thickening Smoke: The Growing Urgency

The smoke, now more visible, is the reminder that teaching cannot wait. The truth cannot be postponed, the choice cannot be postponed. The sage speaks urgently not because he is anxious, but because reality itself is urgent. His advice is not philosophical speculation, but a life-and-death warning. The presence of smoke in the image, although in the background, is what gives the whole scene its dramatic tension.

h) Division: Implicit Judgment

This image is the moment when the community judges itself. It is not the wise bird that condemns fools: it is they who, by their reactions,

choose their own destiny. Deep listening is already salvation; distraction is already perdition; Skepticism is already dead. The word of the wise man acts as a distinction that separates the wheat from the weeds, not by the will of the speaker, but by the very nature of the listener.

Relationship with Contemporary Culture

This image, with its representation of the communication of truth and the division that it generates, is of disconcerting timeliness.

a) Risk Communication in Contemporary Society

The wise bird trying to communicate imminent danger to a distracted community is the perfect metaphor for the relationship between science and society in global risk management. From climatologists who sound alarms about global warming, to epidemiologists who warn about pandemics, to sociologists who denounce growing inequalities: they all speak to communities that listen in very different ways. There are those who listen and prepare to act, those who listen distractedly and then forget, those who refuse with skepticism and derision.

The image shows us that the quality of listening is what determines survival, not the quality of the message. The message is the same for everyone; It is the reception that makes the difference.

b) The Polarization of Public Opinion

The scene foreshadows the polarization that characterizes contemporary societies. The same message, addressed to the same community, produces opposite reactions: there are those who trust, those who doubt, those who mock. There is no longer a unified public opinion, but fragments of the public that construct their own truth regardless of the facts. The image reminds us that this polarization is not just a sociological phenomenon, but a matter of life and death: the birds that mock will die in the fire they have not been able to see.

c) Leadership and His Solitude

The wise bird, although surrounded by the community, is essentially alone. His loneliness is not physical (there are many birds around

him), but existential: he is the only one he has seen, the only one who fully understands the gravity of the moment, the only one who knows what will happen if no action is taken. This is the loneliness of the leader in times of crisis, of those who have to make unpopular decisions because they see what others do not see.

In our culture, think of political leaders trying to implement ambitious climate policies, or managers trying to reorient their companies towards sustainability. Often they are alone, unheard, mocked, just like the wise bird.

d) Eco-Anxiety and the Need to Communicate

The image also touches on the theme of eco-anxiety and the difficulty of communicating existential risks without generating paralysis or rejection. How can we talk about climate collapse without scaring, but without minimizing? How do you mobilize without terrorizing? The wise bird does not have these rhetorical sophistications: it simply tells the truth, and lets each one answer as he can. Perhaps it is the only honest way to communicate.

e) The Psychology of Denial

Distracted and skeptical birds are the embodiment of the psychology of denial that contemporary psychology has extensively studied. In the face of existential threats, the human mind tends to minimize, to be distracted, to refuse. It is a defense mechanism that protects against anxiety but which, in the long term, becomes lethal. The image shows us this mechanism in action: birds are not evil, they are simply human, too human in their inability to face the truth.

f) The Responsibility of Those Who Know

The image also raises the question of the responsibility of those who know. The wise bird could have been silent, saved himself, left the others to their fate. Instead he speaks, exposes himself, attempts. His action is an act of responsibility towards the community, even knowing that many will not listen. In our culture, this is the responsibility of intellectuals, scientists, educators: to continue to tell the truth even when it seems unheard, even when it provokes derision, because someone, perhaps, will listen.

g) New Media and the Fragmentation of Listening

The image, with its variety of reactions to the same message, is a perfect metaphor for the fragmentation of attention in the age of new

media. The same message, spread through the same channels, produces very different reactions depending on the cognitive bubbles, preconceptions, and prejudices of the listeners. The wise bird speaks to a community that is already divided not by its word, but by its own history, from its own inner disposition.

h) Hope in the Few

Finally, the image contains a message of hope. Not all birds are distracted or skeptical: some listen. The group in the foreground, with their deep attention, represents the possibility of salvation. It will not be the entire flock that will be saved, but at least a part of it. In our culture, this is the hope of environmental movements, resilient communities, activist groups: they will not save everyone, but perhaps they will save enough. Salvation does not have to be total to be meaningful.

Hermeneutic Conclusion

The image of "The Council of the Wise Bird" is the moment in which truth becomes a communicative event, in which the solitary vision becomes public speech, in which the fate of the community is decided not by divine decree but by the quality of listening to each one.

The central message of this image is that truth does not automatically save: it must be heard, welcomed, believed. It can be offered, but it cannot be imposed. The wise man can speak with all the wisdom in the world, but if the listener turns his head, his word falls on deaf ears. Salvation is a co-production between those who see and those who listen, between those who feel and those who decide to trust.

This is a truth that is both liberating and tragic. Liberating, because it tells us that the responsibility for our salvation is in our ears, not just in the mouths of others. Tragic, because it tells us that many will choose not to listen, and that their choice will be respected even in its deadly consequences.

The wise bird, with its beak open and its gaze turned to the community, is the icon of this offer of salvation. It retains nothing, spares nothing, does not choose who deserves and who does not. Speak to everyone, so that everyone can listen. Then, when they have finished, everyone will be free to answer as they wish.

And we, spectators of this scene, are called to ask ourselves: in which

group of birds do we recognize ourselves? Are we the ones in the foreground, with heads tilted and eyes open, ready to follow? Are we the distracted ones, who listen but do not understand? Or are we the ones on the margins, already preparing the mocking smile?

The image does not judge, but shows. And in showing, he invites us to choose. Because the time of listening is also the time of decision. And when the smoke turns into a flame, it will be too late to change groups.

SCENE 4: THE LAUGHTER OF FOOLS

Setting: The same clearing. The group of wise birds is taking flight.

But from the crowd of undecideds, a mocking laugh arose. It was an old gray bird, known for its stubbornness.

"But look at it! It's always the same story with him!" he croaked. "He always sees crocodiles in a drop of water! ' The tree is burning! Let's flee!' And why? For a little dust and a wisp of smoke?"

Other birds joined the chorus of mockery. "She's an alarmist!" "There is no danger!" "Let him go with his fears! I don't move, here I have my nest and my habits!"

As the Bodhisatta and his group drifted away into the sky, their silhouettes became small dots on the horizon, the foolish birds returned to their chores, chirping and pecking, reassured by the eternal stillness of their world.

Image Analysis: "SCENE 4 – THE LAUGHTER OF FOOLS"

Formal Description and Composition

This image represents the moment of the final choice, the point of no return in the narrative. After the wise bird's warning, the community splits into two opposite destinies, and this scene captures the moment when the fools seal their condemnation with a seemingly harmless act: laughter.

The Bipartite Composition: Heaven and Earth

The image is built on a clear horizontal division that separates two worlds, two destinies, two qualities of being. In the upper half, the open sky is bright; in the lower one, the tree and the earth. But it is a dynamic division, because the movement of the image goes in two opposite directions: upwards for the wise, downwards (metaphorically) for the foolish.

The Upper Register: The Flight of the Wise

At the top of the image, a group of birds is taking flight. Their rise is represented as a harmonious and orderly movement. Their wings are spread in the fullness of flight, their silhouettes stand out against a sky that, although no longer the idyllic dawn of the first scene, retains a golden brightness. They form a sort of ascending spiral, an inverted V pointing upwards and towards the horizon.

The golden-plumed bird (the Bodhisatta) is at the head of the group, slightly ahead, like a guide showing the way. His flight is calm, measured, without haste but without hesitation. He knows where he is going. Behind him, the birds that have listened to his advice follow him with confidence. Their eyes are turned forward, towards the future, towards salvation. They don't look back.

Their silhouettes, as they rise, gradually become smaller and brighter, as if the light itself were absorbing them. It is an ascension that is also a transfiguration: by leaving the tree, they also leave the weight of attachment, the gravity of matter, and become creatures of light.

The Lower Register: The Mockery of the Fools

In the lower part of the image, on the tree and in the clearing, the opposite scene takes place. Here the movement is chaotic, fragmented, directionless. Foolish birds do not fly away: they hop on the branches, turn, turn, gesticulate with their wings in a whirlwind of mocking excitement.

At the center of the lower scene, dominating the composition with its presence, is the old gray bird. He is portrayed at the climax of his derision: his beak wide open in a laugh that seems to tear through the air, his wings slightly raised in a gesture that is both mockery and self-satisfaction, his head thrown back as if he were sure of his superiority. Around him, a group of birds indulge him: some laugh with him, others look at him with admiration, others turn towards the fleeing group to mock him better.

The contrast between the old gray bird and the golden bird in flight is the symbolic heart of the image. One is gray like the ashes that will become, the other is golden like the light that welcomes it. One laughs with his mouth wide open, the other flies in silence. One is stuck on the tree, the other is already far away.

The background of the tree, in this lower part, is darker, more threatening. The leaves no longer have the vital shine of the first scene: they have become more opaque, almost withered. And high up, among the branches, the smoke is now clearly visible: no longer a thin thread, but a column that thickens, rising menacingly towards the sky, as if to say that time is running out.

The looks: the foolish birds do not look up at danger, they do not look at the smoke that thickens, they do not look at the sky that could offer salvation. They look down or at each other, prisoners of a closed

horizon made of mockery and laughter. Their gaze is turned to the fleeing group, but it is a look of mockery, not of emulation. It is the gaze of those who, not understanding, mock; of those who, not being able to follow, despise.

The colors: the lower palette is dominated by grays, dull browns, true mattes. The bright colors of the birds in the first scene are still visible, but as if faded, as if the light were leaving them. In contrast, the colors of the flying group are more saturated, brighter, almost transfigured by the light of the sky.

The tragic detail: in a corner of the image, almost hidden, a very young bird alternately looks at the fleeing group and the old laughing bird. His small body is tense, indecisive. It is the symbol of those who are still in time to choose, of those who could still change their minds, but who risk being dragged by collective derision.

Symbolic Comment: The Mockery as a Condemnation

This image is perhaps the most tragic of the entire series, because it represents the moment in which ignorance is no longer just passive (not seeing), but becomes active (mocking those who see). The laughter of fools is not a simple reaction: it is an act that seals their fate.

a) Laughter as a Denial of the Truth

The laughter of the old gray bird is the symbol of the active denial of the truth. It is not the honest doubt of those who try to understand, it is not the hesitation of those who would like to believe but do not dare: it is the mocking certainty of those who believe they know, of those who transform their ignorance into a weapon against those who bring knowledge.

In the Buddhist tradition, this laughter is the equivalent of māna (presumption) taken to its extreme: the conviction that one is right, that one does not need teaching, that one can mock those who warn. It is the pride that precedes the fall, the pride that transforms tragedy into farce before the tragedy itself is accomplished.

b) The Old Gray Bird: The Authority of Ignorance

The choice to make the mocking boss an old, gray bird is symbolically dense. Age should bring wisdom, experience, the ability to recognize danger. Instead, here age is synonymous with closed-mindedness, with habit that becomes prison, with presumption that replaces knowledge. The gray of its plumage is the color of ash, the color of what remains after the fire has consumed. It is a dead man who laughs, a corpse that mocks the living.

His central position in the lower composition indicates that he serves as a negative leader, as a guide to destruction. The birds that surround him and laugh with him form an anti-sangha, a community of derision that legitimizes ignorance by turning it into a social norm.

c) The Contrast Between the Two Flights

The ascending flight of the wise and the mocking immobility of the foolish represent two different relations with reality. Wise men accept the truth and act accordingly; Their flight is the appropriate response to a real danger. Fools deny the truth and stand still; their immobility is the inappropriate response to a danger they do not want to recognize.

The fact that the wise men become smaller as they climb is a metaphor for detachment: the further away you are from the tree, the smaller you become in the eyes of those who remain, but the bigger you are in the eyes of the truth. The perspective is reversed: what is great for fools (the tree, the house, security) becomes small for the wise; What is small for the fools (their fleeing group) is really the only thing that matters.

d) The Crowd and Social Pressure

The birds that laugh around the old gray are not individuals who have made an autonomous decision: they are a crowd, an aggregate that draws its strength from numbers, not from truth. Their collective laughter is a phenomenon of emotional contagion: they laugh because others laugh, they mock because it is socially accepted to mock each other. Social pressure nullifies the capacity for individual judgment.

In this, the image anticipates the phenomena of groupthink and polarization that social psychology will study centuries later: when a group shares an illusion, those who question it are not only wrong, but ridiculous. The mockery is the tool with which the group maintains its cohesion around the error.

e) The Young and Indecisive Bird: Threatened Hope

The presence of the young bird that looks alternately at the two groups is a detail of hope and tragedy at the same time. Hope, because it shows that the choice is not yet final, that someone could still change their mind. Tragedy, because his indecisive gaze reveals how difficult it is for a young and inexperienced individual to resist the pressure of the group and the derision of the powerful.

This bird represents all those who, in history, could have saved themselves but did not, because the laughter of the companions was louder than the inner voice that told them to follow the sage. It is the symbol of lost opportunities, of choices postponed until it is too late.

f) The Thickening Smoke: The Ignored Urgency

The smoke, now clearly visible, is a reminder that time is running out. While the fools laugh, the fire approaches. While they mock each other, their sentence is fulfilled. The image captures this tragic misalignment between objective reality (the smoke rising) and subjective reality (the laughter that echoes). It is the voluntary deafness of those who prefer to laugh rather than listen. g) The Light that Abandons

The dull colors of the lower part indicate that the light, a metaphor for wisdom and life, is abandoning the foolish. It is not a divine punishment, but a natural consequence: those who refuse the light, remain in darkness. Those who reject the truth remain in illusion. And the illusion, however comfortable, does not protect against fire.

h) The Solitude of the Wise

The flight of the wise is also a solitary flight, in the sense that they leave the majority behind. Their salvation is also a separation, a detachment from the community in which they were born and raised. This is the price of wisdom: being ready to leave, even when leaving means losing friends, relationships, a known world. The wise do not look back not out of cruelty, but because to look back would be to be detained, and to be held would be to die.

Relationship with Contemporary Culture

This image, with its representation of derision as a weapon for the preservation of ignorance, is of a disconcerting prophetic power for

understanding the dynamics of our time.

a) Climate Denial and the Mockery of Scientists

The old gray bird laughing at the wise bird is the perfect embodiment of the climate denier who mocks scientists, of politicians who laugh at environmental concerns, of pundits who turn ecological complaints into mockery. "They have always been alarmists", "they see catastrophes everywhere", "the earth has always survived": these are the laughs of today's fools, while the smoke of the tree becomes thicker and thicker.

The image shows us that mockery is not just a different opinion, but a defense mechanism for ignorance. Those who do not want to see, those who do not want to change, those who do not want to give up their privileges, laugh. Laughter serves to disqualify the message without having to refute it, to marginalize those who bring it without having to listen to it.

b) The Polarization and Death of Dialogue

The scene represents the end of the dialogue. There is no more discussion, there is no more confrontation. There is only on the one hand the silent flight of those who have understood, on the other the mocking laughter of those who refuse to understand. This is the dynamic of the extreme polarization we are experiencing today: we no longer talk to each other, we no longer listen to each other. We mock each other, we insult each other, we erase each other. And while we mock each other, the world burns.

c) The Psychology of the Crowd and Conformity

The birds laughing around the old gray are the embodiment of the conformity that social psychology has studied since Asch. Most people, in front of a group that laughs, laughs. Faced with a group that denies, denies. The force of conformism is such that collective laughter is preferred to solitary truth, group security to individual salvation.

The image asks us: how much are we willing to be alone to be right? How much are we willing to be laughed at in order to be saved?

d) Rice as an Exclusion Mechanism

In contemporary social dynamics, laughter is often used as a tool of exclusion and social discipline. Those who come out of the chorus, those who denounce collective hypocrisy, those who invite a change

of lifestyle, are laughed at. Derision serves to bring order back, to remind everyone of what behavior is accepted, to punish those who dare to think differently. The image shows this mechanism in its purest form.

e) Anti-politics and the Delegitimization of the Expert

The old gray bird that laughs is also the embodiment of the anti-politics and delegitimization of the expert that characterizes our era. The scientist, the philosopher, the intellectual, the prophet: everyone can be ridiculed with a joke, a meme, a tweet. Competence is mocked, knowledge is equated with opinion, and those who warn are treated as alarmists. The result is that you continue to laugh while the tree burns.

f) The Fear of Change and the Preservation of the Status Quo

The laughter of fools is also a defense against fear. To recognize that the wise bird is right would be to admit that we must change, that we must leave our home, that we must give up our habits. It's easier to laugh. It is easier to turn the messenger into a buffoon than to listen to his message.

In our culture, this manifests itself as resistance to change in all fields: environmental, social, economic, political. Change is tiring, change is scary. Then we laugh, and by laughing we remove the need to change.

g) Social Media and the Virality of Derision

The image also anticipates the dynamics of social media, where mockery has become a dominant form of communication. The memes, the mocking videos, the sarcastic comments: everything contributes to creating a climate in which taking something seriously is out of fashion, in which the only accepted attitude is ironic detachment. But permanent irony is the best ally of immobility: those who laugh at everything change nothing.

h) Hope in the Few

Despite the tragic nature of the scene, the image also contains a message of hope: the wise are saved. They are not many, but they are enough. Their flight is not a defeat, but a victory: they listened, they believed, they acted. Their salvation shows that wisdom is possible, that truth can be recognized, that the right choice can be made.

In our culture, this is the hope of movements, of resilient

communities, of active minorities: they will not change the world on their own, but they can save themselves and, by saving themselves, testify that another way of life is possible.

i) The Undecided Bird: The Generation That Must Choose

The young bird that looks alternately at the two groups is the image of the generation that today must choose. Young people in the face of the climate crisis, in the face of inequality, in the face of the future: they can follow the old who laugh, who deny, who preserve the status quo; or they can follow the wise men who fly away, who change, who seek another way. The image doesn't say what he will choose, but it does show that the choice is still possible. For now.

The image of "The Laughter of the Fools" is perhaps the most painful of the entire series, because it represents the moment in which ignorance becomes active and aggressive, in which stupidity is no longer just a limit but becomes a weapon, in which the community organizes itself around the denial of the truth.

The central message of this image is that mockery is the most effective form of resistance to the truth. Not rational refutation, not contrary argument, but laughter. Because laughter does not respond to reasons: it dissolves them. He does not discuss the message: he ridicules the messenger. It does not face reality: it removes it.

The old gray bird with its beak wide open in laughter is one of the most tragic figures in the entire Buddhist iconography. He's not evil, he's not cruel: he's just so sure that he doesn't need to listen. His safety is his condemnation. His laughter is his requiem.

And we, spectators of this scene, are called to ask ourselves: whose laughter is echoing within us? How many times have we mocked those who warned us? How many times have we preferred the safety of the group to the solitude of the truth? How many times have we chosen to laugh rather than listen?

The image does not offer easy consolation. The wise men fly away, but their escape is also a loss: they leave behind friends, companions, a world. Fools laugh, but their laughter is already the sound of their death. There is no happy ending in this scene, only the clear separation of two destinies that will each be fulfilled according to their own logic.

And yet, in a corner, there is that young and indecisive bird. As long as there is an indecisive bird, as long as there is someone still looking in two directions, as long as there is a possible choice, hope is not completely lost. The tragedy is already written for those who have already chosen. But for those who have yet to choose, the story is not over. And perhaps, looking at this image, we too can still decide which side to take.

SCENE 5: THE NIGHT OF FIRE

Setting: The Big Tree, in the middle of the night. The wind has increased.

The night wind acted as a forge. The two branches resumed their friction with more violence. The dust became a fine rain and the smoke thickened. Suddenly, a small spark broke off and fell straight on a pile of dry leaves and moss at the fork in the trunk. At first a shy little light, then a darting tongue, finally a stake.

The flames climbed with voracious rapidity, crackling and roaring. The smoke, thick and black, rose in columns, enveloping the foliage in a toxic cloud.

The foolish birds woke up with a start. Panic erupted. Blinded by the smoke, disoriented, they flapped their wings against the burning branches. Their chirps turned into shrieks of terror. They tried to take flight, but the heat was unbearable and the smoke took their breath away. In a macabre dance of shadows and fire, bird after bird lost its strength and fell into the flames, disappearing into the pyre that had devoured their home.

The tree, once a symbol of life, became a huge funeral torch, illuminating the night with the light of their destruction.

Image Analysis: "SCENE 5 – THE NIGHT OF FIRE"

Formal Description and Composition

This image represents the tragic climax of the entire narrative, the moment when the prophecy of the wise bird comes true and the tree, once a welcoming home, turns into a death trap. It is an apocalyptic scene, dominated by fire, smoke and despair.

The Setting: The Tree as an Infernal Tower

The ancient tree, which in previous scenes had been portrayed as a welcoming dwelling and then as a place of tension, is now completely transformed. Its colossal size, which once inspired respect and security, now makes it a giant funeral torch that illuminates the night. The branches, once rich in green leaves, are now skeletons of fire. The foliage, once luxuriant, is a vortex of flames that rise towards the sky.

The tree has a dual nature: on the one hand it is still recognizable in its structure, on the other it is already almost completely devoured by flames. He is a being in the moment of his agony, a giant who burns alive.

Fire: the absolute protagonist

Fire dominates the image in all its violence. It is not a uniform fire, but a concert of different flames:

- Low, creeping flames that run along the largest branches, devouring the centuries-old bark.

- Tongues of fire that rise upwards, like clawed fingers trying to grasp the sky.

- Vortices of flames that wrap around themselves, fueled by the night wind.

- Sparks and embers that detach and fly away, setting fire to the surrounding bushes.

The colors of the fire are a symphony of reds, oranges and yellows, but with inserts of blue and purple where the temperature is higher. The image renders the transparency and density of the flames, their lightness and their destructive power.

Smoking: Death That Blinds

Above the flames, a column of thick, black smoke rises into the sky, hiding the stars and obscuring the moon. The smoke is not compact, but thickens in vortices and swirls, as if it were animated by a life of its own. It is the real protagonist of the death of birds: they will not be burned alive, first they will be blinded, suffocated, disoriented by this toxic cloud.

The Birds: The Dance of Death

Against this background of fire and smoke, the dark silhouettes of birds shake in a desperate dance. They are rendered as silhouettes, like Chinese shadows projected against the flames, which deprives them of individuality and turns them into pure symbols of suffering.

Their positions tell different phases of the tragedy:

- At the top, some birds are still in flight, but their flight is already blind and disordered. They flap their wings against the smoke, look for an escape route that is not there, bump into invisible branches. Their eyes, in the moments when they are glimpsed, are wide open with terror.

- Further down, birds are blinded by smoke. Their wings are spread in a position that is no longer one of flight but of defense, of protection from an invisible enemy. Some have their heads thrown back, in a last breath before suffocating.

- In the central part, birds fall like burning embers. Their wings are closed, their bodies rigid, and they fall vertically towards the flames below. Some, at the instant of the fall, are already enveloped in fire, small meteors that fall towards their end.

- Below, among the flames that devour the roots, you can see small piles of ash and burnt feathers: what remains of those who have already fallen.

The Night: Horror Wallpaper

The entire scene is set in a deep night, which makes the fire even more spectacular and terrifying. The sky, devoid of stars and moon (obscured by smoke), is a black veil on which the flames draw their tongues of light. The surrounding darkness, however, is also the only escape: beyond the tree, the night is still night, not yet touched by fire. But to reach it, you have to cross the curtain of flames.

The Light: The Horror Revealed

The light of the fire illuminates the scene with an infernal and ghostly glow. It is a light that does not reveal to make known, but reveals to show horror. Every detail is mercilessly exposed: the wings burning, the terrified eyes, the beaks wide open in silent cries. It is a light that leaves no escape to the imagination, because it shows everything.

The Atmosphere: The Sound of Silence

Paradoxically, despite the violence of the scene, the image also conveys a feeling of silence. Not in the sense that you can't imagine sounds (the crackling of fire, the cries of birds, the collapse of branches), but in the sense that everything is already concluded, accomplished, irrevocable. It is the silence that follows a sentence, the silence of those who know that there is nothing more to do.

Symbolic Comment: Hell as a Consequence

This image is the visual representation of the law of kamma in its crudest form: actions (or non-actions) have consequences, and those consequences, sooner or later, manifest themselves.

a) Fire as a Symbol of Suffering (Dukkha)

Fire, in Buddhism, is one of the most powerful metaphors of suffering. The Buddha himself, in his first discourse, speaks of "everything is on fire": the eyes, ears, nose, tongue, body, mind are on fire with the fire of desire, hatred and illusion. Here, the fire is not metaphorical but literal, yet it retains all its symbolic value: it is the suffering that flares up when the causes are ripe.

The burning tree is the phenomenal world that reveals itself for what it is: impermanent, insubstantial, destined for destruction. Its beauty, its solidity, its apparent eternity are revealed as illusions. Fire is the truth that burns lies, reality that dissolves fantasies.

b) Smoking as Ignorance that Blinds

The smoke that blinds birds is ignorance (avijjā) that prevents them from seeing the way out. Birds do not fall into the fire just because the flames reach them: they fall because, blinded, they do not know where to go. The ignorance they have cultivated all their lives, rejecting the warnings of the sage, now manifests itself as physical blindness, as an inability to orient oneself, as mortal disorientation.

The fact that the smoke is black and thick is significant: it is the darkness that ignorance produces, the darkness in which those who have rejected the light of wisdom struggle. They don't see because they never wanted to see, and now, when they desperately need to see, they can't anymore.

c) Silhouettes: The Loss of Individuality

Birds rendered as silhouettes, as silhouettes without face, without color, without individuality, represent the loss of identity in death. They are no longer magpies, finches, parrots: they are just "burning birds". Their uniqueness, their history, their peculiarities are erased by the fire. It is the final dissolution that awaits all those who have not been able to realize the truth.

But there is also another meaning: the silhouette is what remains when the light is behind us. The birds, illuminated by fire, cast shadows, but they are shadows themselves. They are already, in a certain sense, living dead, creatures of passage between existence and nothingness.

d) The Fall: The Gravity of the Kamma

The birds falling vertically towards the flames are the image of the karmic fall. They are not pushed by anyone, they are not punished by any god: simply, not being able to fly away, they fall. Their fall is the natural consequence of their inability to fly, just as their death is the natural consequence of their inability to listen.

The verticality of the fall is important: there is no lateral salvation, there is no horizontal way out. There is only the low, only the flames, only the end. It is the unique direction of suffering when all possibilities are exhausted.

e) The Devouring Flames: The Inexorability of the Law

Flames are not a punishment, but a natural process. As fire burns what is combustible, so suffering strikes what is attacked, what is ignorant, what has not been freed. The image does not convey a sense of divine punishment, but of inexorable law: given friction, given fire, given ignorance, destruction follows with the same necessity with which night follows day. f) The Night as a Context: The Absence of Salvation

The deep night that surrounds the burning tree is the absence of alternatives, the impossibility of external rescue. There is no god who comes down to save, there is no miracle that interrupts the causal

chain. There is only the night, which is indifferent, and the fire, which is inexorable. Birds are alone with the consequences of their choices.

But the night is also what could save them: beyond the tree, the night is cool, dark, livable. But to reach it, you have to cross the fire. And they can't, because they haven't learned to fly away in time.

g) The Beauty of Horror: The Tragic Sublime

Despite the tragedy, the image has its own terrible beauty. The contrast between the black of the night and the colors of the fire, the shapes of the flames, the silhouettes of the birds in desperate flight: everything contributes to creating an image of tragic sublime, of horror that fascinates, of destruction that hypnotizes.

This beauty is not consolatory, but revealing: it shows that even in the most total destruction there is a form, a harmony, a law. It is the beauty of truth, even when the truth is death.

h) The Absence of the Wise Bird: The Completed Lesson

The wise bird is not present in this scene. He is already far away, elsewhere, safe. His absence is the sign that his work was accomplished: he had warned, he had shown the way, he had guided those who wanted to be guided. Now, those who did not follow him face the consequences alone. Its absence is not cruelty, it is respect for the freedom of others: everyone reaps what he has sown.

Relationship with Contemporary Culture

This image, with its apocalyptic depiction of destruction, resonates with some of the deepest fears and realizations of our time.

a) The Climate Crisis as a Planetary Fire

The burning tree is the burning Earth. The Amazon forests, the Australian forests, the Siberian forests, the Californian forests: all of them, in recent years, have experienced fires of unprecedented violence and extension. The image of the night illuminated by flames has become familiar through the news, photographs, videos.

And like the birds in the picture, we too are blinded by the smoke of

our illusions: the illusion that technology will save us, the illusion that the problem is exaggerated, the illusion that someone else will take care of solving it. And while we delude ourselves, the fire flares up.

b) Silhouettes: The Loss of Biodiversity

Birds falling as faceless silhouettes are also symbolic of the loss of biodiversity we are experiencing. Each species that becomes extinct is a silhouette that falls into the fire, a unique and unrepeatable individuality that disappears forever. The image shows us this loss not as a statistic, but as a living tragedy, as an event that happens here and now, before our eyes.

c) Denial and Its Consequences

The entire sequence, from Scene 1 to Scene 5, is a parable of climate denial and its consequences. The smoke was visible, the warning had been given, but they preferred to laugh. Now, as the fire blazes, there is no more time to laugh, there is no more time to listen. There is only the impossible escape, the inevitable fall, the end.

The image confronts us with an uncomfortable question: are we already in this scene? Is the fire already so close that we can no longer escape? Or are we still in time to listen to the wise birds that invite us to fly away?

d) The Pandemic as a Sudden Fire

The COVID-19 pandemic was, in many ways, a "sudden fire" that caught the world unprepared. Like foolish birds, we had ignored the warnings: the scientists who had been warning about the risk of pandemics for years, the films and books that imagined apocalyptic scenarios, the history that had already taught us the lessons of the Spanish flu. And when the fire broke out, many were blinded, disoriented, unable to react.

The image reminds us that pandemics are not unpredictable events, but predictable consequences of wrong choices: the destruction of ecosystems, the increasingly close contact with wild animals, globalization without control. The smoke was there, but we preferred not to see it.

e) War as a Collective Fire

The wars that bloody our time, from Ukraine to the Gaza Strip, are other "fires" that flare up when tensions (the branches rubbing) are

not recognized and dealt with in time. Like foolish birds, nations and peoples often prefer the illusory security of their position rather than listening to the warnings of those who call for peace, dialogue, and prevention.

And when the fire of war flares up, it is the civilians, the weakest, the birds that cannot fly away, who fall first into the flames.

f) The Solitude of the End

The image, with its depiction of birds falling alone into the fire, also speaks to the loneliness of death in a society that has removed dying. In our culture, people die more and more often in hospitals, attached to machines, far from home, far from loved ones. Like birds in a fiery night, one dies alone, blinded, disoriented.

The image invites us to reconcile ourselves with finiteness, not to remove death, to prepare ourselves for it as the wise bird prepares to flee, not like fools who are caught unprepared.

g) The Beauty of Destruction: The Fascination of the Apocalypse

There is something fascinating about the apocalypse, and the image captures it perfectly. Disaster movies, post-apocalyptic TV series, dystopian novels: everything testifies to a cultural fascination with the end of the world. The image shows us this fascination and, at the same time, warns us about it: the beauty of the fire must not make us forget that birds are dying. The show must not erase the tragedy.

h) The Absence of the Wise: The Responsibility of Those Who Survive

The absence of the wise bird and its group in the final image is a warning to all those who, today, are already "in flight", already aware, already engaged in the ecological transition, in the construction of alternatives. Their absence is not an escape, but a testimony: it shows that another way was possible. Now, their task is not to look back at the fire, but to build elsewhere a new tree, a new community, a new chance for life. i) Hope Beyond the Fire

Paradoxically, even in this scene of total destruction, there is a glimmer of hope. The tree is burning, but the night around is still intact. The fire, however devastating, is localized. Beyond the fire, there is the world that continues. And the wise birds are already there, somewhere, building a new life.

This is the hope that Buddhism offers: suffering is real, destruction is

inevitable for those who do not awaken, but the path of awakening is always open. As long as there is a bird that flies, as long as there is a wise man who teaches, as long as there is someone who listens, the possibility of salvation exists.

Hermeneutic Conclusion

The image of "The Night of Fire" is the tragic fulfillment of the parable, the moment in which all previous choices produce their fruits, and those fruits are bitter. It is the image of suffering in its crudest and most immediate form: the fire that burns, the smoke that blinds, the fall that cannot be stopped.

The central message of this image is that the consequences of our choices are inevitable. There is no escape, there is no miracle, there is no divine intervention. There is only the law of cause and effect, kamma, which manifests itself with the same inexorability with which fire burns dry wood.

But the image is not only a warning: it is also a revelation. It shows the truth in its most naked form, because only by seeing the truth of suffering can one desire the way of liberation. Burning birds no longer have a chance, but those who look at the image, those who listen to the story, still have the choice.

In this sense, the "Night of Fire" is the reverse of liberation. It shows what happens to those who do not listen, so that those who listen learn. It shows death, because life is desired. It shows slavery, so that freedom is sought.

And we, spectators of this scene, are called to internalize his message. We are not the birds that burn, not yet. We are still in the tree, still in time to listen, still in time to fly away. But the smoke thickens, and the fire approaches. The question that the image leaves us with is the same from which we started: will we be able to see the smoke before the flame flares up? Will we be able to listen to the voice of the wise before it is too late? Will we be able to take flight while we still have time?

The image is unresponsive. But, like all great works, it transforms the question into a living presence, into a restlessness that will never leave us. Because once you've seen the night of fire, you know it could be

your night. And this awareness, if accepted, can become the beginning of salvation.

Conclusion

The Master, having finished his story, looked at the monk who had lost his cell and said: "In former times, my brother, even the animals that lived on the top of a tree knew what was suitable for them and what was not. How is it that you, who have the opportunity to hear the Dhamma, have not been able to recognize the danger and act accordingly, waiting three months in the open?"

The monk bowed his head, understanding the lesson. The Master then taught them the Four Noble Truths, and at the end of the discourse, that monk obtained the fruit of the First Path, that of the Entry into the Stream. He had finally learned to see the smoke before the fire.

Image Analysis: "CONCLUSION – JETAVANA, THE TEACHING"

Formal Description and Composition

This image represents the epilogue of the entire narrative, the moment in which the parable closes and its deep meaning is revealed. After the tragedy of the fire, after the escape of the wise men, the scene moves to the place of the broadcast: the monastery of Jetavana, where the historical Buddha imparts his teaching.

The Setting: The Peace of the Monastery

The scene is immersed in an atmosphere of deep and collected peace. We are in Jetavana, the famous monastery donated to the Buddha by the rich merchant Anāthapiṇḍika, one of the holiest places in the Buddhist tradition. The image depicts a corner of the monastery with a few essential elements: a few trees with calm foliage, a simple structure of wood and stone that suggests a place of meditation, and a smooth and clean ground, perhaps paved.

Light is the dominant element: it is not the dramatic light of the fire, nor the uncertain light of the dawn of the first scene. It is a golden, calm, enveloping light, which seems to emanate from the center of the scene and spread evenly. It is the light of wisdom, of realized peace, of the presence of the awakened one.

The Buddha: Source of Light and Teaching

In the center of the composition, slightly raised on a simple grass seat (perhaps the traditional pallaṅka), sits the Buddha. His posture is the classic one of meditation or teaching: legs crossed, back straight, hands in a mudra that could be that of teaching (dhammacakka mudrā) or reassurance (abhaya mudrā). His face is serene, his eyes half-closed in that expression of compassion and knowledge that is typical of representations of the Awakened One.

Around his body, a halo of golden light radiates gently, illuminating the monks sitting around and the entire scene. This light is not violent, it does not blind: it is a light that reveals without dazzling, that warms without burning. It is the light of the Dhamma that spreads silently.

The monks: the listening community

Around the Buddha, arranged in a semicircle, a group of monks sits in an attitude of listening. Their tonics are ochre or orange, the typical colors of the Theravāda tradition. Their faces are concentrated and serene: some look directly at the Buddha, others keep their eyes downcast as a sign of respect and inner recollection. Their postures are varied but all express reception: there are those who have their

hands joined, those who hold them in their laps, those who slightly rest their heads to the side in the act of listening deeply.

In the foreground, a monk stands out from the rest. He is kneeling with his head bowed in a gesture of deep reverence and understanding. His posture communicates humility and gratitude at the same time: he has received the teaching, he has understood it, and now he bows before the truth that has been revealed to him. He is the monk who had lost his cell, who had lived three months in the open, who had returned to the Master with his story of failure. Now, finally, he understands.

The Translucent Vision: History within History

In the space between the Buddha and the monks, suspended in the air like a thought taking shape, a translucent and subtle image appears. It is the scene of the Jātaka just narrated: you can see the gigantic tree enveloped in flames, and against the glow of the fire, the small silhouette of the bird with golden plumage flying away, followed by its group of wise men. The image is almost transparent, like a veil, like a memory, like a reality that belongs to another time and another space but which, through the word of the Buddha, becomes present and operative.

This vision does not disturb the scene, it does not create conflict: it coexists peacefully with the reality of the monastery, as if the past and the present, the parable and the teaching, were two aspects of the same truth. Its transparency indicates that it is not a solid reality, but a teaching in the form of an image, a lesson that offers itself to understanding.

The Colors: The Serenity of Wisdom

The color palette is dominated by warm and peaceful tones: the gold of the Buddha's light, the ochre of the tonics, the soft green of the trees, the light brown of the wooden structures. There are no violent contrasts, there are no deep shadows: everything is nuanced, harmonious, collected. It is the color of realized peace, of wisdom that has overcome every conflict.

The Atmosphere: The Silence That Teaches

The image conveys a feeling of deep and fruitful silence. It is not the silence of death, but the silence of listening, the silence in which the truth can be received. One imagines that the Buddha has just finished speaking, or perhaps is still speaking in a calm voice, and that that

silence is the disciples' response, their way of assimilating the teaching.

Everything in the scene invites recollection: the centered composition, the enveloping light, the collected postures of the monks, the translucent vision that floats in the air like a shared dream.

Symbolic Comment: The Transmission That Saves

This final image is perhaps the most meaningful of the entire series, because it is not limited to representing an event, but represents the very meaning of the narrative and its ultimate purpose. a) Jetavana: The Place of Teaching

Jetavana is not just any place: it is the monastery where the Buddha taught countless discourses, where the monastic community was consolidated. To choose this background is to place the whole story at the heart of the tradition, in the place where the Dhamma is transmitted and preserved. It is the center of the wheel, the point from which the teaching radiates.

But Jetavana is also a real and historical place, not a mythological one. This roots the narrative in history, in the concrete possibility that human beings, in a given time and place, have heard and realized the truth.

b) The Buddha as Master and as Realization

The figure of the Buddha in this image has a dual nature. On the one hand, he is the historical master, the one who lived, taught and guided the disciples. On the other hand, he is the embodiment of wisdom itself, the Awakened One, the one who has realized what he teaches. Its light is not an artistic embellishment, but the visible manifestation of its realization: wisdom, when it is full, radiates naturally.

His central position and serene posture indicate that he is the point of reference, the source of truth, the heart of the community. Everything is ordered around him, everything finds its place, everything receives meaning.

c) The Bowing Monk: The Transforming Understanding

The monk in the foreground, with his head bowed, is the privileged recipient of the teaching. He is the one who has lived history, who has experienced the difficulty, who has failed in his first attempt. Now, listening to the parable of the wise bird, he finally understands his mistake and the correct way.

His bow is not a gesture of servile submission, but of gratitude and recognition. He bows because he has seen the truth, and in the face of the truth the only appropriate position is humility. He bows because the light he receives is greater than himself, and to welcome it means to bend so as not to be blinded.

In the Buddhist tradition, bowing is also a gesture that opens the heart, that predisposes to reception, that dissolves the pride and presumption that had characterized foolish birds. This monk, bowing, does what those birds did not do: he opens up, welcomes, learns.

d) The Translucent View: The Jātaka as a Living Teaching

The most innovative and powerful element of the image is the translucent vision of history floating in the air. It represents the function of the Jātaka within the Buddhist teaching: not a mere fable, not a tale of entertainment, but a vehicle of truth, a means of making doctrine accessible and memorable.

The fact that the image is translucent indicates that it is real but not solid, present but not oppressive. It is the very nature of teaching: once listened to, it does not impose itself, but remains as a possibility, as a memory, as a guide. The monk who bows does not look directly at the vision, but its presence in the air indicates that it is an integral part of the teaching he is receiving.

The image of the wise bird flying away from the burning tree is the perfect synthesis of the entire parable: the wisdom that recognizes danger, timely flight, salvation. It is this image that the monk must interiorize, make his own, transform into a guide for his practice.

e) The Coexistence of the Two Planes: History and Teaching

The coexistence in the same image of the Buddha teaching at Jetavana and the scene of the Jātaka is a theological statement about the nature of transmission. The Buddha is not simply telling a story: he is making that story present, he is actualizing its meaning, he is making the events of the past become teaching for the present.

Linear time is overcome: past (the Jātaka), present (the teaching at

Jetavana) and future (the realization of the monk) meet in a single instant of timeless truth. The story of the wise bird is not just a memory, but a reality operating here and now.

f) The Golden Light: Enlightening Wisdom

The light emanating from the Buddha is the symbol of wisdom that enlightens the mind. It is not a physical light, but an intellectual and spiritual one: it is clarity that dissolves the darkness of ignorance, understanding that unties the knots of attachment, vision that shows the way.

This light is also what connects the two planes of the image: it illuminates the Buddha, it illuminates the monks, it illuminates the translucent vision. It is the same light which, in the Jātaka, shone in the eyes of the wise bird, and which now shines in the inner eyes of the monk who understands.

g) The Listening Monks: The Receiving Community

The other monks, sitting and listening, represent the community (sangha) that receives and preserves the teaching. They are not isolated individuals, but a community of practice, a collective body that shares the same research and the same realization. Their presence reminds us that the Buddhist path is not a solitary path, but a shared path, supported by mutual witness and mutual encouragement.

Their different but collected postures indicate that each one receives the teaching according to his own disposition, his own maturity, his own ability. But all of them, in different ways, are open and receptive.

h) The Absence of Fire: Peace After the Storm

It is significant that, while the vision shows the tree on fire, the actual scene of the monastery is completely peaceful. There is no trace of fire, of destruction, of terror. This contrast indicates that teaching has transformed tragedy into a lesson, has converted painful experience into opportunities for growth. Fire is no longer a threat, but a memory, a metaphor, a warning that has already fulfilled its purpose.

i) The Circular Composition: The Return to the Origin

The composition of the image, with the Buddha in the center and the monks around, creates a circular structure that recalls the idea of the cakra, the wheel. It is the wheel of Dhamma that has been set in motion, and that now turns bringing teaching and liberation. It is also

the circle of community, which gathers around the source of truth. Finally, it is the circle of the narrative, which closes by returning to the starting point: the monk who had left for the forest and had failed, now receives the teaching that will allow him to fail again.

Relationship with Contemporary Culture

This concluding image, with its depiction of the transmission of wisdom, offers food for thought that is profoundly relevant to our time.

a) The Role of the Master in the Age of Fragmentation

In an age of fragmentation of knowledge, information overabundance and crisis of traditional authorities, the image of the Buddha teaching in Jetavana reminds us of the importance of the teacher as a guide and as a witness. Not as an authority that imposes, but as a presence that enlightens, that helps to orient oneself in the labyrinth of information, that transmits not only notions but a method, a way.

The figure of the teacher is often delegitimized today, reduced to a purely functional role. The image invites us to rediscover the relational dimension of learning, the value of direct transmission, of the encounter between those who have experience and those who seek.

b) The Therapeutic Function of Stories

The use of Jātaka as a teaching tool anticipates modern narrative therapies by millennia. Today we know that stories have a transformative power: they help to give meaning to experience, to process traumas, to find new perspectives. The Buddha, by telling the monk the story of the wise bird, does not provide him with an abstract solution, but offers him a narrative in which to reflect himself, from which to learn from it.

In contemporary psychotherapy, this mechanism is known as "narrative intervention": the patient's history is rewritten, or alternative stories are offered that allow one to see one's experience in a new light. The image shows us that this practice has very ancient roots.

c) The Intergenerational Transmission of Wisdom

The translucent vision of Jātaka that appears in the air also represents the transmission of wisdom through generations. The Buddha tells a story about his previous life, thus linking his current teaching to an experience in the distant past. This continuity across lifetimes is a powerful message about the responsibility to pass on what we have learned.

In our culture, often marked by the rupture between generations, the loss of historical memory, the planned obsolescence of knowledge, the image invites us to rediscover the value of tradition as a living resource, not as a dusty museum.

d) Understanding as Personal Transformation

The monk who bows is not the same as before. Teaching has transformed him. His understanding is not purely intellectual, but existential: he has seen his mistake, he has understood the lesson, and he is ready to start again differently. This is the difference between information and training, between notion and wisdom.

In contemporary education, the focus is often on the transmission of information and technical skills, neglecting the transformative dimension of learning. The image reminds us that true education changes people, not just their knowledge.

e) Light as a Symbol of Clarity in a Confused World

The golden light emanating from the Buddha is the symbol of clarity in an often confusing and chaotic world. In an era of post-truth, fake news, extreme relativism, the search for clarity becomes an ethical and cognitive imperative. The image invites us to seek that light, to cultivate that clarity, not to be satisfied with half-truths and current opinions.

f) The Community as a Context for Growth

The monks around the Buddha are not isolated individuals, but a community. Their presence reminds us that personal growth does not take place in a vacuum, but in a relational context. We need others who share our journey, who support us, who testify to the possibility of fulfillment.

In contemporary individualistic society, where the solitary path is often emphasized, self-realization as a personal enterprise, the image

offers us an alternative model: the community as the womb of transformation, as a place where teaching is received and lived collectively. g) Silence as a Learning Space

The atmosphere of silence that pervades the image is a reminder of the need for silence in a hyper-connected and over-stimulated world. Deep learning requires spaces of silence, recollection, and inner listening. One cannot truly understand if one does not learn to be silent, to let the words resound, to allow the truth to settle in the depths.

In our lives crowded with noises, notifications, continuous stimuli, the image invites us to rediscover the value of silence as a condition of wisdom.

h) History as a Mirror

The monk who listens to the story of the wise bird is called to recognize himself in that story. He is not a detached listener, but involved: the parable speaks of him, of his mistakes, of his possibilities. This is the power of great narratives: they become mirrors in which we can see ourselves reflected, tools of self-knowledge.

In contemporary culture, we often consume stories as entertainment, without letting ourselves be questioned by them. The image invites us to listen deeper, to let the stories we encounter speak to us about us, challenge us, transform us.

i) Peace as a Horizon

Finally, the image conveys a profound peace. After the storm, after the fire, after the tension of the previous scenes, we finally arrive at calm. This peace is not the absence of conflict, but the peace of understanding, the serenity of those who have found a way, the calm of those who know where to go.

In an age of widespread anxiety, chronic stress, existential restlessness, this peace is a desirable horizon, a reminder that it is possible, that it exists, that it can be achieved.

Hermeneutic Conclusion

The image of "The Conclusion – Jetavana, the Teaching" is the seal of the entire series, the point at which all the narrative threads are recomposed into units of meaning. It is not just the last scene of a sequence, but the revelation of the meaning of all the previous scenes.

The central message of this image is that suffering, if understood, becomes teaching. The fire that destroyed the foolish birds was not in vain: it became a parable that lights the way for those who know how to listen. The escape of the wise bird was not only personal salvation: it became an example for future generations. Tragedy has turned into a lesson, and the lesson, accepted, becomes liberation.

The monk who bows is the point of arrival of the whole route. He is the one who, having failed, has not given up; which, having suffered, has not closed itself; who, having listened, understood. His bowed head is not a sign of defeat, but of inner victory: the victory over pride that prevents learning, over presumption that prevents listening, over attachment that prevents him from flying away.

The translucent vision of the wise bird flying away from the burning tree is the final icon of all Jātaka. All meanings are concentrated in it: the wisdom that sees danger before it flares up, the courage to act on that vision, the ability to lead others to salvation, the freedom that comes from understanding.

And we, spectators of this image, readers of this story, are called to take its place. We are not just external observers: we are the monk who listens, we are the disciples sitting around the Buddha, we are the ones who receive the teaching and have to decide whether to accept or reject it. The story is not over: it continues in us, in our choices, in our lives.

The Buddha, in his golden light, continues to teach. The translucent vision continues to float in the air, offering itself to our understanding. The monk continues to bow, testifying that the truth, when encountered, deserves respect and gratitude.

And the question that the whole series has asked us from the beginning – will we be able to see the smoke before the fire? – still resonates, more urgent than ever. But now, after going through the entire narrative, after witnessing the tragedy and the teaching, we have the tools to respond. We have history, we have example, we have light.

There is only one thing left to do: take flight.

The moral

Then, the Master revealed the connection: "At that time, the disciples of the Buddha were the birds that listened to the advice of the sage, and I myself, in that distant existence, was the wise and good bird who saw the proximate cause of suffering and taught others the way of liberation."

Image Analysis: "MORALITY – THE CROSSROADS OF EXISTENCE"

Formal Description and Composition

This image represents the final seal of the entire narrative, the visual synthesis of the entire teaching of the Jātaka. It is no longer a narrative scene, but a symbolic icon, a mandala of existential choice that condenses the profound meaning of the parable into a single, powerful image.

The composition: the forked branch The central and dominant element of the image is a single, large branch that occupies almost the entire visual space. It is not just any branch: it is the branch of the Jātaka tree, but isolated, extracted from its context, which has become a pure symbol. Its structure is forked: from a common trunk, it divides in two opposite directions, creating a V-shape that is both separation and

choice.

The image renders this branch with an almost scientific realism: the bark is wrinkled, marked by time, with lichens and small encrustations that speak of seasons lived. The knots and scars of the cut branches tell a story of growth and loss. It is a branch that has lived, which bears the signs of its existence.

The Two Halves: Life and Death, Wisdom and Madness

The bifurcation divides the branch into two radically opposite halves:

- The left branch is withered, dying, condemned. Its bark is gray and split, devoid of sap. Small slits run along the surface, like the wrinkles of a face aged before its time. From this branch, at the point where the dryness is most advanced, a thin wisp of smoke rises. There is no flame, only smoke: the sign that fire is imminent, that combustion has already begun in the depths of the wood, that destruction is only a matter of time. It is the branch of ignorance, of attachment, of the wrong choice.

- The right branch is lush, vital, full of sap. Its bark is dark and moist, and small green and shiny leaves sprout from it, tender and fresh, as if they had just bloomed. They are not many, few to be honest, but enough to indicate that life still flows, that spring is possible, that the branch is connected to the earth and water. It is the branch of wisdom, of vision, of the right choice.

The Two Birds: Presence and Absence

On each of the two branches is placed a bird, but in radically different ways.

- On the green and vital branch, laid with elegance and stability, there is a bird with golden plumage. It is not the wise bird of the previous scenes: it is its final transfiguration, its pure essence. Its feathers are not simply yellow, but of an ancient and deep gold, which seems to emanate its own light. His eyes are calm and piercing, looking directly at the viewer. It is not a look of challenge, but of invitation: "Look, learn, choose". His position is erect, dignified, serene. It is the realized wisdom, the consciousness that has become nature.

- On the dry and steaming branch, there is not a live bird. There is only an evanescent, almost transparent silhouette, the outline of a bird that dissolves into the air like smoke. Its feathers are gray, insubstantial, and the contours are blurred, as if the figure were losing

consistency, returning to the nothingness from which it came. Its beak is open in what could be the last cry, or perhaps the last laugh, but it is a sound that cannot be heard, because the one who emits it is no longer really there. It is the foolish bird that turns to ashes, that dissolves in the smoke that it itself has generated, that disappears because it has chosen not to see.

The Background: The Dharmachakra and the Light of the Law

Behind the two branches, occupying the entire background, a large luminous mandala spreads. It is a stylized representation of the Dharmachakra, the Wheel of Dhamma, the teaching of the Buddha. Its rays radiate from the center outwards, creating a circle of light and law that envelops and unifies the two branches.

The colors of the background are warm and enveloping: golden, orange, ochre, with shades that suggest infinity. It is not a sky, it is not a landscape: it is the ultimate reality, the truth of the Dhamma that is the background to all choices, to all existences, to all destinies.

Colors: Contrast and Unity

The color palette plays on a sharp contrast that does not break the unity of the image. The warm, glassy colors of the right branch (green, dark brown, gold) contrast with the dull and dying colors of the left branch (gray, light brown, ash white). But both are contained and unified by the golden background of the Dharmachakra, which envelops them both in the same light.

This says something profound: the law of Dhamma is the same for everyone, both for those who follow it and for those who reject it. The light of truth enlightens the wise and the foolish alike; only that the wise accept it and are enlightened by it, while the fool rejects it and is judged by it.

The Symmetrical Composition: The Balance of Choice

The image is built on perfect symmetry: the two branches are balanced, the two birds occupy corresponding positions, the background is uniform. This symmetry communicates that the choice is really open, that the two possibilities are really equivalent from the point of view of freedom. There is no written destiny, there is no predestination: there is only choice, and its consequences.

The Perspective: The Viewer's Gaze

The angle is frontal, direct. The viewer is faced with the choice, as if he himself had to decide which side to take. The golden bird looks towards us, inviting us; The ghost bird dissolves, admonishing us. We are in the center, and the two branches branch off from our position, like two roads that open up before us.

Symbolic Comment: The Icon of Choice

This image is perhaps the most philosophically meaningful of the entire series, because it does not represent an event, but the very structure of existence as a choice between wisdom and ignorance.

a) The Bifurcated Branch: The Nature of Existence

The branch that divides is the image of life as a permanent crossroads. There is no existence that is not, at all times, faced with a choice. The two directions are not simply options to choose from, but different qualities of being: the direction of life and that of death, of wisdom and ignorance, of liberation and slavery.

The fact that the two branches originate from the same trunk indicates that we all start from the same condition: we are all born, we are all exposed to teaching, we all have the possibility of choosing. The difference is not in the origin, but in the path we decide to take.

b) The Dry and Smoking Branch: Ignorance That Burns Itself

The left branch, dry and smoking, is the image of ignorance (avijjā) that self-destructs. The fire that is about to flare up does not come from the outside: it is generated by the internal friction of the dry wood with itself. So ignorance: it does not need external enemies, it carries within itself the seeds of its own destruction. Suffering is not a punishment, but the natural maturation of ignorance.

The smoke rising from the branch is the same smoke that, in the scene of the fire, blinded foolish birds. It is a sign that destruction is already taking place, even if it is not yet visible. It is the warning that those who choose this branch have already lost, even if they do not know it yet.

c) The Green and Lush Branch: Living Wisdom

The right branch, with its green and fresh leaves, is the image of wisdom (paññā) that generates life. It is not a static wisdom, but a dynamic one: the leaves are few but new, they indicate continuous growth, constant renewal. Wisdom is not a possession, but a process: it must be continually nourished by sap, its leaves continually renewed.

The fact that there are only a few leaves is significant: wisdom is not abundance, it is not ostentation. It is essential, discreet, sufficient. Few leaves, but real; Small growth, but authentic.

d) The Golden Bird: Realized Wisdom

The bird perched on the green branch is the ultimate realization of wisdom. It is no longer the bird that sees danger and flees: it is the bird that has already seen, already fled, already found refuge. Now it can simply be, in its fullness, in its beauty, in its peace.

His gaze towards the viewer is the most powerful element. He doesn't look at the other branch, he doesn't look at the dissolving bird, he doesn't look at the past. Look at us, who are in front of the image. It is an invitation, a question, a challenge: "I have chosen. And you?"

e) The Phantom Bird: The Dissolution of Ignorance

The bird dissolving on the dry branch is perhaps the most tragic image of the entire series. It is not simply dead: it is disappearing, losing consistency, returning to nothingness. His feathers become smoke, his body becomes ashes, his individuality dissolves into the undifferentiated.

This is the fate of ignorance: not to be punished, but simply to cease to exist. Like the smoke that rises and disperses, like the ashes that the wind scatters, so the fool, in the end, is no more. There is no eternal hell waiting for him, there is no divine punishment: there is only the nothingness of those who have chosen not to be.

f) The Dharmachakra: The Law That Envelops All

The background with the Wheel of Dhamma is the element that unifies and transcends the two branches. The law of cause and effect, the teaching of the Buddha, the truth of reality: all this is the background against which every choice is made and every destiny is realized.

The fact that the wheel is circular indicates the perfection and

completeness of the law. There is nothing outside of it: everything that exists, exists in the Dhamma; Everything that happens, happens according to the Dhamma. Even the wrong choice, even destruction, even death: everything happens within the law, everything is included in the wheel.

g) Gold and Grey: The Colours of Choice

The chromatic contrast between the gold of the wise bird and the ash-gray of the foolish bird is the contrast between two ways of being. Gold is the color of illumination, of alchemical transmutation, of inner light. Gray is the color of ashes, of what remains after the fire has consumed, of life reduced to residue.

But it's important to note that gold isn't a foreign color to the branch —it's the color of the bird, not the wood. Wisdom does not change the nature of the world (the branch remains wood), but it does change who inhabits the world. The bird is golden, not because the world is golden, but because he chose to be.

h) Symmetry as Freedom

The perfect symmetry of the image is a declaration of freedom. The two branches are equal in shape, position, possibility. There is no branch marked at the start as "right" or "wrong". The difference is not in nature, but in choice and its consequences. The branch becomes dry because someone has chosen not to see the smoke; The branch turns green because someone chose to heed the warning.

i) The Bird's Gaze: The Invitation to Choice

The most innovative element of this image is the golden bird's direct gaze towards the viewer. It breaks the fourth wall, abolishes the distance between the image and the viewer, transforms the viewer into an interlocutor. We are no longer external observers of a finished story: we are called into question, questioned, invited to answer.

This gaze is the bridge between the parable and life, between the Buddha's teaching and our daily existence. It tells us that history is not over, because it continues in us. The choice was not made once and for all by the birds of Jātaka: it must be made now, by us, here.

Relationship with Contemporary Culture

This concluding image, with its depiction of the fundamental choice between wisdom and ignorance, life and death, speaks with extraordinary power to the central questions of our time.

a) The Crossroads of the Climate Crisis

The image of the forked branch is the perfect representation of the crossroads we find ourselves at as a species in the face of the climate crisis. On the one hand, the dry and smoking branch is the continuation of the current model of development, denialism, inertia, "business as usual". On the other hand, the green branch is the ecological transition, sustainability, the paradigm shift.

The golden bird that looks towards us is the ecological conscience that invites us to choose, that reminds us that the smoke is already visible, that the fire is imminent. The fading ghost bird is the fate that awaits us if we continue to ignore the warnings.

The question that the image poses to us is the same one we ask ourselves in the face of IPCC reports, youth protests, extreme weather events: which side do we want to be on? Which branch do we choose to inhabit?

b) Social and Political Polarization

The forked branch is also the image of polarization that characterizes contemporary societies. On the one hand, the branch of openness, dialogue, complexity; on the other, the branch of closure, confrontation, simplification. On the one hand, the branch of democracy and rights; on the other, the branch of authoritarianism and inequality.

The image reminds us that these are not just political options, but existential choices that have real consequences on people's lives. And that, as in Jātaka, the wrong choice leads to destruction, while the right one leads to salvation.

c) The Society of Distraction and Voluntary Ignorance

The bird that dissolves on the dry branch is the image of what our society risks becoming: a society that, immersed in distraction, entertainment, consumption, loses consistency, becomes evanescent, dissolves into nothingness.

We live in the era with the most access to information in history, yet we are witnessing a return of ignorance as a conscious choice, as a voluntary rejection of complexity. Social media, cognitive bubbles, fake news: it all contributes to a world where truth is optional, where you can choose not to see smoke. The image shows us the price of this choice.

d) Individualism and the Solitude of Choice

The image, with its symmetry and its direct invitation, confronts the viewer with the loneliness of choice. No one can choose for us. We can listen to advice, we can look at examples, but in the end we have to decide which side to take.

In contemporary culture, we often try to delegate difficult choices: to technology, to experts, to leaders, to the majority. The image reminds us that the fundamental choice is always personal, always inescapable, always ours.

e) The Psychology of Decision Making

The image also speaks to contemporary psychology and its studies on decision-making processes. The bifurcation represents the moment when we are faced with a critical decision, and the two birds represent the possible outcomes of our choices.

Cognitive psychology tells us that we often make decisions irrationally, influenced by bias, emotions, social pressures. The image invites us to make a conscious decision, based on a clear vision of reality, not on illusions and distractions.

f) The Search for Meaning in a Disenchanted World

In an era of disenchantment, of the crisis of great narratives, of fragmentation of meaning, the image offers a simple and powerful structure for thinking about one's own existence: life is a choice between two fundamental directions. It is not an easy choice, it is not a choice once and for all, but it is a real, concrete, daily choice.

This simplicity can be therapeutic in a world that often overwhelms us with complexity and paralyzes us with too many options. The image reduces complexity to the essentials: which side are you on?

g) Ethics as a Daily Choice

The image reminds us that ethics is not a set of abstract rules, but a

daily choice, a continuous decision on which side to be on. Every day, in every situation, we are at a crossroads: we can choose the branch of awareness or that of ignorance, responsibility or inertia, care or indifference.

The golden bird that looks towards us is the consciousness that questions us at all times: "Today, in this situation, what do you choose?"

h) Hope as Possibility

Despite the presence of death and dissolution, the image is deeply hopeful. Because it shows that the choice is still possible, that the green branch is there, accessible, real. The golden bird is not a utopia, it is not an unattainable dream: it is there, resting on the branch, alive and shining.

This hope is not the naïve optimism of those who deny the tragedy, but the realistic hope of those who know that, as long as there is choice, there is possibility. The dry branch is there, but the green one is also there. It depends on us.

i) Intergenerational Responsibility

The image, with its simplicity and universality, also speaks to our responsibility towards future generations. The choices we make today will determine which branch our children and grandchildren will inhabit. Will we leave them a green and vital branch, or a dry and smoking branch?

The golden bird looking towards us could also be the gaze of future generations who ask us: "What did you choose, when it was still possible to choose?"

Hermeneutic Conclusion

The image of "The Moral" is the symbolic apex of the entire series, the point at which the whole narrative is condensed into a single, very powerful icon. There is no more history, there is no more time, there is no more action: there is only the eternal structure of choice, the fundamental crossroads that every sentient being must face.

The central message of this image is that life is chosen. We are not thrown into the world without a compass, we are not passive victims of forces that drag us along. We are, at all times, at a crossroads, and the direction we take determines everything that follows.

The two branches are not just abstract options: they are two ways of being in the world. The dry and smoking branch is the being of ignorance, of attachment, of closure, which leads to dissolution and nothingness. The green and vital branch is the being of wisdom, awareness, openness, which leads to life and fulfillment.

The golden bird that looks towards us is wisdom personified that challenges us. He does not impose anything on us, he does not threaten us, he does not promise us. He just looks at us. But in that gaze there is everything: there is the testimony of those who have chosen and have been saved, there is the invitation to follow the same path, there is the question that we cannot avoid.

The fading ghost bird is the silent warning of those who have chosen badly. He doesn't speak, he doesn't shout, he doesn't get agitated. It simply vanishes. Its dissolution is the natural consequence of its choice, not a punishment. And this is precisely his most terrible message: the death of the soul is not a dramatic event, but a silent dissolution, a losing oneself in the fog, a cessation of being.

The background of the Dharmachakra reminds us that all of this happens within the law, according to the immutable rules of cause and effect. There is no arbitrariness, there is no exception, there is no random salvation. There is only the law, and the law is just because it is necessary.

And we, spectators of this image, recipients of this message, are called to respond. Not with words, but with life. Not with intentions, but with choices. The image does not tell us what to choose: it shows us the two possibilities, invites us to look, and then leaves us alone with our freedom.

The Jātaka of the Wise Bird is finished. The story has been told, the teaching has been given. Now it's our turn. Now it is our turn to look at the branch, to see the smoke, to listen to the inner voice that invites us to escape. Now it is our turn to choose a side.

The golden bird looks at us. The ghost bird dissolves. The green branch is there, accessible. The dry branch smokes, waiting.

And we, here, now, in front of this image, are already in the middle of

the choice. There is no after, there is no elsewhere. The choice is now. Life is now. The crossroads is now.

Which branch do we choose?

11. Level 11 – Asceticism and Cosmic Forgiveness (31. KULĀVAKA, second part):

> Man becomes Sakka (King of the Gods). The swan-wife who rejects the live fish embodies purity even in

animal form. The cycle closes: virtue generates celestial realms, and the god (former man) goes back to teach his still ignorant wife. It is compassion that descends.

From level 5: THE SECOND PART: THE REFUSAL TO KILL THE SMALL GARUḌA GODS

In the story, this story is set in another, which the Buddha tells to the two quarrelsome monks: when, like Sakka, king of the gods, he fled in battle, his chariot destroyed the trees where the little Garuḍa gods (half-bird, half-human creatures) lived. Hearing their cries of agony, Sakka ordered the driver to turn the wagon around and turn back, sacrificing victory in order not to cause further suffering.

This is the same logic as Level 5 taken to the cosmic level: the ruler of the universe, at the crucial moment of battle, chooses to lose rather than kill. The moral law applies not only to men, but also to gods. The inviolable innocence is not only that of the slandered righteous, but also that of the little beings who are not guilty.

Post video blogger

https://giusegugliottaapocalisse.blogspot.com/2026/03/31kulavaka-jataka-seconda-parte-il-re.html

https://giusegugliottaapocalisse.blogspot.com/2026/03/31-kulavaka-jataka-part-two-king-of.html

https://youtu.be/BYHohg3S0t8

31.KULĀVAKA-JĀTAKA (second part)

Image Analysis: "The Legend of Sakka and the Little Garuḍas"

Image Description

The work is presented as a large narrative triptych, a "synoptic table"

that unfolds the entire parable of the King of the Gods on a single surface, readable like a sacred comic strip or a Templar stele that tells of a divine deed.

The left panel is a whirlwind of movement and conflict. Golden chariots, drawn by horses with manes of flame, plough through storm clouds. They are the celestial vehicles of Sakka and his army, launched in pursuit or charge against the dark and menacing silhouettes of the Asuras, the enemy titans. The lines of force are oblique, sharp. Below, cosmic coral trees are uprooted and shattered by the wheels, their golden roots snapping. It is the chaos of battle, the divine power unleashed.

The center of the image is a visual anomaly. In the midst of this roar, time has stopped. A very intense close-up of Sakka's face emerges from the clouds. Her crown of jewels is still blazing, but her eyes, once filled with warlike fury, are now wide open in horror. His mouth is ajar, as if a sudden cry had reached him and paralyzed him. It is the exact moment in which the roar of war is drowned out by a more subtle lament.

This lament takes shape in the lower foreground, which runs through the entire base of the image like a frieze. Here, among the debris of the shattered nests, the small Garuḍas fall. They are creatures of poignant beauty: faces of human babies, with large eyes full of tears and terror, and small eagle wings still imploding, stained with golden blood. Their clawed hands are open in the void, clinging to nothing. They are pure suffering, innocence betrayed, which falls into oblivion.

The right panel is the resolution. The image calms down, becomes horizontal and serene. Sakka, who got off the wagon, knelt on a soft cloud. His imposing figure bends over with infinite delicacy. One hand holds a small wounded Garuḍa, the other wraps around him. A golden, soft light radiates from his palms and chest, contrasting with the warlike glow of the sinister scene. The celestial chariot, behind him, is moving away, Mātali obeying the order to turn back. The war continues far away, but here, in this circle of light, a greater peace reigns.

The style is unequivocally inspired by Thai and Burmese temple art: the use of gold leaf, the elongated and stylized figures, the richness of ornamental details, the composition in overlapping registers. Yet, the emotional rendering of the faces and the dynamism of the war scene betray a modern hand, capable of blending traditional sacredness with the epic language of contemporary fantasy.

Symbolic Comment

This image is not just the representation of a myth; it is a theological map, a diagram of the divine heart.

The tripartite structure is not accidental. It follows the classic narrative scheme of thesis, antithesis, and synthesis, or, in Buddhist terms, saṃsara (the cycle of conflict), the turning point (the awakening of compassion), and nirvana (the peace that comes with it).

- Left (the power without direction): The chaos of war, the beauty and power of the celestial chariot, symbolize the divine strength when it is still devoid of awareness. It is not evil, but it is destructive because it is ignorant. Uprooted trees are the pillars of the world that power for its own sake knocks down. It is the law of the strongest, the universe ruled by force alone.

- Center (The Awakening Wound): Sakka's face is the pivot of the entire composition. His wide-open eyes are the slit through which the light enters. He is not an omniscient god who already knows everything; He is a God who learns, who is wounded by the suffering of others. It is the crucial moment in which the deity discovers that he cannot be happy if there is pain around him. His gaze is the karuṇā (compassion) that arises not from a commandment, but from a lived experience: having heard the cry.

- Close-up (Innocence That Judges): The little falling Garuḍas are the true "Last Judgment" of this story. They are not sinners, they are not guilty. They are naked, fragile, defenseless life. Their fall is the silent accusation against any power that forgets its duties. In Buddhist culture, respect for the smallest forms of life is the touchstone of true greatness. A king of the gods is measured by his ability to bend over an injured chick.

- Right (the force that bends): The image of Sakka kneeling is revolutionary. In almost all iconography, the divine sovereign is enthroned, standing, at war. Here he is on his knees. It is power that becomes service, majesty that humbles itself. The light it emanates is not that of victory, but that of care. It is the complete reversal of the paradigm of power: one is not great for how many enemies one kills, but for how many lives one saves.

The golden thread that binds the three scenes is Sakka's own gaze. On the left, look at the enemy. In the center, look at suffering. On the right, look at the little one who is holding. The image tells us that the path of a god, and of a man, is the conversion of the gaze: from the horizontality of the struggle to the verticality of listening, and finally to the proximity of care.

Relationship with Contemporary Culture

This image, while rooted in a myth from two thousand years ago, speaks with a surprisingly contemporary voice. It strikes a chord that resonates strongly in the ethical and social tensions of our time.

The hidden cost of progress and power.

The scene on the left, with the divine chariots destroying trees and nests as they chase victory, is a powerful metaphor for our world. It is the image of technological and economic progress that advances, overwhelming ecosystems, cultures, human lives, in its race towards a goal (growth, profit, victory over the enemy). The little Garuḍas who fall are the "collateral damage" of our wars and our economies: civilians in conflicts, minorities crushed, the environment sacrificed, future generations from whom we steal the future. The image asks us: do we, like Sakka, hear their cry? Or are we too caught up in our battle to hear it?

Leadership as service and listening.

Sakka's face in the center is the icon of a completely different leadership from the one we are used to. In an era of authoritarian leaders, shouted populisms and powerful deaf people, Sakka represents the ruler who stops to listen to the weakest voice. He is not the strongest, but the most sensitive to winning the real battle. This issue is now central to the debate on ethical leadership, the importance of empathy in institutions, and the need for policies that put the vulnerable at the center. The image suggests that true moral authority is won not by force, but by the ability to allow oneself to be interrupted and converted by the pain of the innocent.

The heroism of fragility.

In contemporary culture, dominated by the image of the invincible and destructive superhero, this image proposes an alternative heroism. The real protagonists are not the warriors on the chariots, but the little ones who fall. And the heroic act is not to win the battle, but to lose it for love. It is a message against the tide in a society that exalts success at all costs. It reminds us that there are defeats nobler than many victories, and that greatness is measured in the ability to protect what is small and defenseless.

Compassion as a transformative force.

The light emanating from Sakka's hands in the right-hand scene is the image of a power that does not oppress, but heals. In a world wounded by wars, climate crises and inequalities, this image speaks of the need for a "politics of care". It is not enough to win, it is not enough to be right, it is not enough to be powerful. The only force that can truly save the world is the one that bends down to pick up the wounded. It is a message of hope: compassion is not weakness, but the highest and most transformative form of power.

The sacredness of life in all its forms.

Finally, the attention to the small Garuḍas, hybrid yet sacred creatures, recalls contemporary ecological sensitivity. He invites us to recognize the intrinsic value of every form of life, to overcome anthropocentrism, to see the divine not only in the human, but also in the animal, in the bird, in the small. It is an image that could stand out in any demonstration for the defense of biodiversity or against cruelty to animals.

In conclusion, this synoptic table is not just the representation of an ancient legend. It is a mirror in which our age can look at itself and recognize its wounds and its possibilities for healing. It reminds us that, like Sakka, we too, in the midst of our daily battles, can hear a cry and choose to turn the wagon.

Introduction: Return of the Chariot and Lost Victory

The first part of Kulāvaka showed us the law of moral counterbalance at its most intimate and human level: false accusation and triumphant innocence. A pure, slandered man is saved by his own virtue, and his accusers are punished by the same trap they had set for themselves. At

that level, justice was still horizontal, human, earthly.

Now, in the second part, the Buddha reveals to the two quarrelsome monks the fulfillment of that same logic, taken to its maximum extension: the cosmic level. The embedded story transports us to a divine dimension, where the protagonist is no longer an unjustly accused man, but Sakka, the King of Gods, ruler of thirty-three worlds.

The episode is dazzling in its simplicity. Sakka is at war, on his celestial chariot launched towards what seems a certain victory. But the fury of its advance becomes a cyclone of destruction for the little ones: the nests of the Garuḍa, winged divine creatures, are crushed, the little ones injured. At that moment, the roar of battle is drowned out by a more subtle, but more universal lament: the cry of the innocents.

And here is the reversal. The ruler of the universe, the one who could impose his strength with a single gesture, orders his charioteer Mātali to turn the chariot. He chooses defeat in battle rather than add a drop of suffering to the world. It is the same logic as Level 5 — inviolable innocence — but projected onto the screen of the cosmos. There was the innocence of the righteous calumniated; Here is the innocence of small beings who have no voice or guilt. The moral law makes no distinctions: it applies to the beggar as well as to the king of the gods. True victory is not in defeating the enemy, but in not betraying compassion. It is the moment in which the divine power bows before the fragility of life.

The introductory image acts as a visual portal to the entire story and establishes its fundamental symbolic coordinates.

Image Analysis: "The Transition from the Human to the Cosmic Level"

Introduction – The Threshold Between Two Worlds

Image Description

The image is presented as a bipartite vision, cut by a very powerful diagonal that divides the universe into two distinct yet mysteriously connected realms. It is a threshold image, an open passage between different dimensions, and the observer's gaze is forced to travel continuously from one to the other, like a pendulum between heaven and earth.

The lower half is bathed in an earthly light, warm but soft, almost twilight. We are in an ancient Indian hermitage: we can see huts of mud and straw, fig trees with deep roots, a small sacred pond. At the center of the scene, a man emerges from the half-light like a flame. He is a humble figure, perhaps a Brahman or an ascetic, wrapped in a simple saffron-colored cloth. But around his head pulsates a halo of golden light, subtle but unequivocal: an aura that declares him right, pure, inviolable. Around him, shadows thicken into accusing figures: pointing fingers, faces contracted by anger and slander, bodies leaning forward violently. They are his detractors, those who throw mud at him, yet he remains motionless, serene, the light that does not go out despite the darkness that surrounds him.

The top half is an explosion of color and celestial light. It is the Tāvatiṃsa, the paradise of the Thirty-three Gods. Clouds of gold and silver curl up like sacred smoke, crystal palaces float in the air, gardens of never-before-seen flowers bloom directly into the ether. At the center of this glory, a chariot of pure gold suspended in the clouds. At the helm, Sakka, the King of the Gods. His figure is majestic, his crown studded with gems that shine with their own light, his cloak dotted with stars. His gaze is not turned to the battle or his kingdom, but is projected downwards, through the diagonal that separates the worlds. His eyes, even in royalty, are full of an ancient compassion, of a memory that spans millennia. He's looking at that man over there, that past self of his, that fragment of humanity that was once him.

At the center of the composition, exactly along the fracture line between the two worlds, a bridge of light unites them. It is not a

physical bridge, but a flow, a luminous current that pulsates like a breath. It seems to be made of stardust and tears, prayers and memories. Along this bridge, like an echo or an omen, you can see minute and winged silhouettes: they are the little Garuḍas, still unaware of their fate, falling gently through the clouds. They are a thin thread that binds the earthly scene to the celestial one, an announcement of what will happen, a secret link between the trampled innocence of man and the innocence that the god will have to protect.

The style is ethereal, suspended between Persian miniature and contemporary fantastic art. The colors of the bass are earthy, ochre, deep brown; those of the top are lapis lazuli, pure gold, purple. The diagonal is not a wall, but a vibrating membrane: the two worlds touch each other without confusing each other, they look at each other without getting lost.

Symbolic Comment

This image is much more than just an introduction: it is a theological statement, a map of the moral universe that the story will explore.

The diagonal: the veil of Māyā and its transparency.

The line that separates heaven and earth is the symbol of the ontological difference between the saṃsara (the world of becoming, suffering, slander) and the nibbāna (the dimension of liberation, light, peace). Yet, it is not an insurmountable separation. It is a thin, almost transparent membrane. The image tells us that the worlds are not really separate: the divine is always present, always listening, always one step away from our reality. A cry, a light is enough, for God's gaze to turn towards us.

The man with the aura: inviolable innocence.

The figure below is the beating heart of the first part of the Jātaka (Level 5). His halo of light is the visible proof of virtue. In a world that accuses him, that points fingers, that would like him guilty, his light does not go out. It is the icon of a truth that does not need to defend itself because it shines in itself. Symbolically, it represents every righteous persecuted, every victim of slander, every pure soul that human wickedness tries to besmirch without succeeding. His

immobility in the midst of the accusatory motion is the peace of the righteous, the certainty that the truth, sooner or later, prevails.

Sakka looking down: divine memory.

In the Buddhist tradition, Sakka is not an omniscient creator god, but a being who has attained that position because of his past merits. His look down is therefore memory. He remembers that he was that man, he remembers the slander he suffered, he remembers the purity he maintained. His gaze is the recognition that the divine is nothing other than the human brought to completion. There is no discontinuity, but growth, development, flourishing. This gaze is also a promise: what is below can become what is above.

The Bridge of Light: The Continuity of Karma and Compassion.

The bridge is the most mysterious and powerful element of the image. It is not a bridge that man builds to God, but a bridge that God (or the law of Dhamma) builds to man. It is the flow of compassion that descends, the central theme of the entire cycle. It is the same light that, at the end of the story, will push Sakka to return to earth to teach his still ignorant wife. The bridge is the promise that no virtue is lost, that every act of purity builds a bond with the eternal.

The little Garuḍas who fall: the seed of the future.

Their presence in this introductory scene is a masterpiece of symbolic storytelling. They are still "an echo", a "trace", but their fall through the clouds foreshadows the entire second part. They are the secret link between the two halves: the trampled innocence of the man below will find its fulfillment in the innocence protected by the god above. The Garuḍas are the living bridge between the two stories, the red (or golden) thread that unites earthly slander with cosmic compassion. They tell us that what is at stake is never only individual: the purity of a man prepares the salvation of distant creatures, in another time, in another world.

Relationship with Contemporary Culture

This image, with its bipartite structure and its bridge of light, strikes a chord deeply rooted in contemporary sensibility, offering visual answers to questions that modernity continues to ask itself.

The connection between inner and outer, between psychological and social.

The diagonal that separates but also connects the two levels speaks to our fragmented era. We live in a world that clearly separates the private sphere from the public one, interiority from militancy, spirituality from social commitment. This image tells us that they are the same thing. The man slandered below (the individual struggle for truth) and the god who looks down on him (cosmic justice) are the same reality seen from two different perspectives. It is an invitation to overcome fragmentation, to see that our inner battle for purity has cosmic consequences, and that social justice is rooted in a deeper, spiritual justice.

Memory as the foundation of identity.

Sakka's gaze recalling his past humanity is a powerful reminder to our culture of instantaneity and oblivion. We are bombarded with stimuli, forced to live in the continuous present of social media, encouraged to forget quickly in order to consume faster. Sakka teaches us that greatness lies in memory. To be truly alive means to remember who we were, where we come from, the injustices we suffered and the virtues we practiced. Memory is the bridge that keeps us anchored to our deepest truth.

Innocence as a political force.

The man with the aura, surrounded by pointing fingers, is the image of all the "scapegoats" of history and the present. In an era of media lynchings, summary trials on social media, convictions without appeal, this figure questions us. Its resisting light is proof that innocence is not naivety, but an active, resistant, revolutionary force. He invites us to be wary of easy accusations, to look beyond appearances, to look for light even in those who are pointed out by the crowd.

The search for a "bridge" between immanence and transcendence.

Modernity, after declaring the "death of God", often finds itself in a condition of spiritual orphanhood. Contemporary man is suspended between an empty sky and a land too full of problems. This image offers a visual response to this thirst for transcendence. The bridge of light is not imposed from above, but is the result of the connection between human virtue (the aura of man) and divine compassion (Sakka's gaze). It tells us that transcendence is not elsewhere, but is

generated at the meeting point between our search for truth and the universe's response to that search. It is a powerful message for a secular but not atheistic spirituality, open to mystery but rooted in ethical practice.

Anticipation as a narrative and life structure.

The "echoing" presence of the little Garuḍas who fall is a lesson in storytelling and life. In our culture, we often live blindly, without seeing the signs that foreshadow the future. These small winged beings remind us that the present is always pregnant with the future, that every action has consequences that unfold over time, that life is an interweaving of anticipations and memories. Learning to see the "echoes" of the future in the present is the prophetic wisdom that the entire D-Axis speaks of.

In conclusion, this introductory image is not just a prelude, but a complete map of the journey ahead. It tells us that the passage from the human to the cosmic is not a leap, but a bridge; that calumny and glory are united by the same thread of light; that the smallest virtue, the most humiliated innocence, is already the seed of a heavenly kingdom. And it invites us, as spectators, to choose which way to look: whether to stay below to point the finger, or to look up at that bridge and start the journey.

The Tale: The Defeat That Saves the World

Scene 1: The Chariot on the War Sky

The roar of the celestial drums echoed through the clouds. Mātali, the divine charioteer, held the reins of Sakka's vehicle, drawn by a thousand golden-mantled coursers. Below them, the battle raged: the army of the Asuras, the rebellious titans, pressed against the gates of heaven.

"Faster, Matali!" ordered Sakka, his crown of jewels blazing like a sun. "If they break through the line, the worlds will fall into chaos."

The chariot sped like a comet, ploughing through the currents of the divine wind. Their advance was unstoppable. Under the wheels and

hooves of the horses, the coral trees of the heavenly garden were uprooted like stalks of grass.

Image Analysis: "The Celestial Charge"

Scene 1 – The power without direction

Image Description

The work is a whirlwind of visual energy, an explosion of movement and power that seems to want to overwhelm the observer himself. It is the primordial chaos of divine war, painted with a palette that mixes the most dazzling gold with the most menacing shadow.

At the center of the composition, dominant and unstoppable, Sakka's celestial chariot cuts through the clouds like a blade. It is not a mere vehicle: it is a divine war machine, a concentrate of cosmic power. Its edges are chiseled with patterns of flames and lotus flowers, the wheels are discs of pure light that burn the air as they turn. The structure is massive yet ethereal, made of celestial metal and solidified light.

The thousand golden-clad runners who pull the cart are the true soul of the image. They are not earthly horses: they are creatures born of wind and fire, with eyes of embers and manes that do not sway but blaze like tongues of flame. Their powerful bodies are tense in superhuman effort, their muscles sculpted in light, their hooves kicking clouds transforming them into incandescent vapor. They all run in unison, a single entity fragmented into a thousand forms, and their run is so fast that their tails and manes leave fiery trails in the

air, like comets crossing the sky.

At the helm, Mātali, the divine charioteer. His figure is taut like a bowstring. His bare and powerful arms pull the reins with all the strength he is capable of, but it is clear that he is barely holding a power that he would like to explode. His face is concentrated, his eyes narrowed slit by wind and determination, his mouth open in a cry of command or perhaps of fear. His personal aura, blue and silver, contrasts with the gold of the chariot and the red of the flames.

In the background, the horizon is a hell of a battle. Armies of gods in shining armor clash with the dark and titanic masses of the Asuras. The latter are monstrous figures, as tall as mountains, with skin as dark as solidified lava, many arms armed with clubs and swords, faces contracted in masks of eternal hatred. Lightning tears through the sky, not produced by natural storms but by the impact of divine energies. Black and golden clouds mix in apocalyptic vortices.

In the foreground, the detail that shouts silence in the midst of the roar: blue coral trees are uprooted and shattered by the passage of the wagon. They are not just trees: they are living creatures, with pink crystal trunks and branches that drip light. Their golden roots, torn from the cloud ground, twist in the air like wounded tentacles. Fragments of coral fly in every direction, gems and luminous leaves that disperse into the void. They are the hidden cost of glory, the price that creation pays for power.

The light is dramatic, contrasted: blinding flashes struggle with deep shadows. The sense of speed is such that the image seems to vibrate, as if the chariot were about to come out of the canvas and hit the viewer. It is the apotheosis of divine power, the moment in which the god is one with his strength, and nothing seems to be able to stop him.

Symbolic Comment

This image, apparently a simple piece of epic bravura, is actually the first act of a moral drama, and every element of it is charged with meaning.

The chariot: the divine ego in the race.

The chariot of Sakka, in its magnificence, is the symbol of divine

power not yet enlightened by compassion. It is the higher self, the spiritual kingship, the strength accumulated through merit and virtue. But in this scene, that power is unleashed without restraint, it is pure will to win, to affirm, to power. The wagon doesn't look where it goes: it just goes. Her beauty is terrible precisely because she is unaware of the consequences. Symbolically, it represents every form of power – spiritual, political, economic – that, in its race towards a goal, forgets to look at what it steps on.

The thousand horses: the psychic energies unleashed.

The thousand runners are the inner forces, the karmic energies, the accumulated potentialities. Their manes of fire are passions – even noble ones, such as the desire for victory and justice – which can become destructive if not guided by wisdom. They run in unison, yes, but to where? Their power is immense, but it is a blind power. They are the life energy (prana) that can heal or destroy, depending on who drives it.

Mātali: the will at the service of power.

Mātali that "strains at the reins" is the individual will, the ego, which tries to control forces greater than itself. But his effort is not to stop the chariot, but to direct it towards the enemy. It is concentration, determination, discipline – all positive qualities – but still aimed at war, destruction, self-affirmation. Mātali does not ask whether it is right to proceed, but only how to do it most effectively.

The Asuras: the external enemy as a mirror.

The dark figures of the Asuras are not simply "the bad guys". In Buddhist cosmology, asuras and gods are two sides of the same coin: both prisoners of samsara, both moved by desire and aversion. The Asuras represent the negative inner forces – anger, envy, pride – that the spiritual warrior must fight. But the scene shows us the paradox: in order to defeat the outer darkness, Sakka is generating inner darkness, becoming a destroyer himself. The war against evil risks making us what we fight.

Coral trees: sacrificed innocence.

This is the symbolic heart of the image, its silent cry. Coral trees are the beauty of creation, life that blooms spontaneously, without guilt. They are the neutral worlds, the beings who do not participate in the battle but suffer the consequences. Their torn golden roots are the bonds with the source of life, severed by violence. They are the

"collateral damage" of every war, every struggle, every affirmation of power. And they are also the prefiguration of the little Garuḍas: the same innocence, the same fragility, the same end.

Sakka's absence visible.

We notice that Sakka, the king, is not really visible in this scene. We see his chariot, his horses, his charioteer, but he is hidden, perhaps inside the vehicle, perhaps too far away to be distinguished. Symbolically, this means that at this moment Sakka is identified with his power. There is still no separate "me" that observes and judges; There is only the fury of battle, the unstoppable race. The god has not yet truly become himself: he is only the sum of his forces. He will have to get out of the wagon, go down into the midst of destruction, to truly become Sakka.

Relationship with Contemporary Culture

This image of unleashed power and collateral destruction resonates with uncanny precision in many of the darkest dynamics of our time.

Technology as a celestial chariot.

Sakka's golden chariot, in its dazzling power and its indifference to what overwhelms, is the perfect image of contemporary technology. Our smartphones, our artificial intelligence, our algorithms, our weapons: they are all "golden chariots" that allow us to cut through the clouds with unimaginable speed. But like Sakka's chariot, our technology advances without looking at what it uproots. It destroys jobs, shatters human relationships, devastates attention, creates dependency, produces "coral trees" broken in the form of human lives sacrificed to progress. The image asks us: are we driving our technology, or are we just its charioteers at the service of a power we do not control?

Speed as an ideology.

The contemporary obsession with speed – fast food, fast relationships, fast news, fast profits – is all condensed into this celestial charge. We live in an era that worships running, that considers slowing down a defeat. The thousand horses with manes of fire are our accelerated desires, our burning ambitions, our inability to stop. The image warns

us: speed without awareness is destruction. Sooner or later, under the wheels, the coral trees will end, the little Garuḍas will end, what we hold most dear will end.

The hidden cost of progress.

Uprooted trees in the foreground are the "price to pay" that is always presented to us as inevitable. In the name of development, growth, security, victory, we accept that something is destroyed. The environment, communities, traditions, mental health: these are our contemporary coral trees. This image puts them in the foreground, makes them visible. It forces us to look at what we would rather ignore. He asks us: is it really worth it? What victory can be so important as to justify this uprooting?

War and "collateral damage".

In an era of incessant conflicts – wars in Ukraine, Gaza in Iran, in so many others forgotten by the media – this image is a painful reminder. Today's golden chariots are called drones, missiles, tanks. The horses with the manes of fire are the economies of war. And coral trees are civilians, children, hospitals, schools. The image unmasks the hypocrisy of every "just" war: even the noblest of causes, when it is unleashed, overwhelms innocence. The question that Sakka will have to ask himself – and that the image poses to us – is: to what extent can one fight evil without becoming evil in turn?

Self-forgetfulness in the struggle.

Finally, Sakka's absence from the image speaks to all those who, in life, completely identify with their struggle. The activist who becomes his cause, the worker who becomes his career, the warrior who becomes his battle. We lose ourselves, we lose the ability to look from the outside, to judge our own actions. We become the chariot, the race, the power – and we stop being the consciousness that could stop it. The image invites us to ask ourselves: who am I, beyond my battle? Is there still a "me" that can choose, or am I just a vehicle launched at breakneck speed towards a destiny I didn't choose?

In conclusion, "The Heavenly Charge" is a masterpiece of moral ambiguity. It celebrates power, but shows its cost. It exalts speed, but reveals its blindness. It drags us into the epic, but whispers in our ear: look what you're stepping on. It is the necessary prelude to conversion: only those who have experienced power to the full, to the point of seeing its destructive effects, can consciously choose to lay it

down. Sakka must first be the warrior who uproots trees, and then become the god who gathers the young. And we, with him, are called to make the same journey.

Scene 2: The Cry Under the Wheels

It was then that Mātali heard a sound that was not the clang of weapons. A high-pitched, desperate lament, which came from the foliage of the trees they were cutting down.

"My lord!" cried Matali, pulling the reins. "Listen!"

Sakka strained his ear. From the torn foliage, from the shattered nests, came an inhuman cry: it was the cry of the little Garuḍa gods, creatures with the body of a man and the wings of an eagle, who fell into the void with their wings still immature, wounded, imploded, condemned.

Sakka looked down. He saw their eyes wide open in terror, he saw their clawed little paws flailing in the air as they fell into oblivion. He saw the blood on the feathers. Their agony cried out louder than any trumpet of war.

Image Analysis: "The Cry Under the Wheels"

Scene 2 – The Awakening Wound

Image Description

The work is a tight close-up, a sudden intimacy in the midst of cosmic chaos. After the epic fury of the celestial charge, the camera approaches, concentrates, becomes a held breath. It is the moment in which the roar of war is overwhelmed by a more subtle lament, and the image becomes all listening and gazing.

In the center, dominant, the face of Sakka. It emerges from the gold and shadow like an eclipsing moon. Her crown of jewels, once a symbol of triumphant power, is now only a frame framing an inner transformation. The features are taut in an expression that is a whirlwind of conflicting emotions: the fury of battle is still twitching the jaw, but the eyes – the eyes are already elsewhere. They are wide open, glassy, caught by a wave of horror that makes them huge, vulnerable, almost human. The eyebrows rise in an arc of newborn pain. The mouth is half-closed, not for a war cry, but for a severed breath, for a word that cannot come out. It is the face of those who are struck by an unexpected truth, of those who suddenly discover the cost of their glory.

His body is stretched over the edge of the celestial chariot. The hands, once firmly on the reins or on the weapon, now stretch into the void, in an instinctive and impotent gesture. His whole posture is a question, a fall downwards, an abandonment of regal verticality for the horizontality of compassion.

Below, the world he discovered. Among the debris of a crystalline coral tree – broken branches dripping bright sap, dispersed bud leaves – the little Garuḍas fall. They are creatures of heartbreaking beauty. Their faces are those of human infants, with soft cheeks, huge eyes full of tears and terror, trembling lips open in silent crying. Small eagle wings sprout from their shoulders, still covered with golden down, too fragile to hold them. Their little hands – small, chubby, with tiny and useless claws – flailed in the air, clinging to nothing.

One of them, in the foreground, is injured. A single drop of blood, of pure gold, drips from a broken feather and hangs in the air like a tear of light. It is the detail that breaks the heart, the visible proof that innocence can be violated, that beauty can bleed.

In the background, Mātali. The divine charioteer turns, his taut profile emerging from the half-light. His reins are still tight, but his hands are shaking. His face, usually concentrated and implacable, is now marked by the same anguish. His eyes look at the scene, and in them you can read the same amazement, the same wound. He too, for the first time, sees.

Light is the true miracle of the image. The storm clouds of battle tear apart, and a ray of soft, almost maternal light bursts in from above. It is not the dazzling light of divine power, but a sweeter, warmer light, which envelops the falling little ones like an embrace. It is as if the sky itself were crying, as if the universe were stopping to look. This light does not erase the horror, but transfigures it, makes it sacred, delivers it to the conscience of the god.

The image is a concentrate of pathos. Every detail is aimed at making the viewer feel the same laceration that tears Sakka's heart. It is the zero moment of conversion, the instant in which the noise of the world is silent and the cry of the little ones is heard, for the first time.

Symbolic Comment

This image is the beating heart of the entire Jātaka, the pivot on which the entire narrative revolves. Each element is charged with a meaning that goes far beyond the scene represented.

Sakka's face: the mirror of awakening consciousness.

Sakka's expression is not just amazement or horror: it is the awakening of consciousness. Until a moment before, the god was fused with his power, with his battle, with his role. Now, suddenly, he sees what his power produces. His wide-open eyes are the slit through which light enters the soul. It is the moment when the ego cracks, when identification with the warrior is broken, and something deeper emerges: the ability to feel the pain of others as one's own. Symbolically, this face is every moment of awakening in the life of a human being: the instant when, in the midst of our race, our anger, our certainties, something stops us and makes us see reality as it really is.

The little Garuḍas: absolute innocence.

They are not just "victims". In their hybrid nature – angel faces, eagle wings – they represent the sacredness of life in all its forms. They are the part of creation that is not to blame, does not participate in the battle, does not choose which side to be on. They are pure beauty, fragility, dependence. Their tears are the tears of the world. Their interrupted flight is every dream broken, every life nipped in the bud, every potential not realized. In the Buddhist tradition, respect for the smallest and most defenseless beings is the ultimate measure of spirituality. The Garuḍas are the test that Sakka must pass.

The drop of golden blood: the price of awareness.

That single drop, suspended in the air, is a detail of extraordinary symbolic power. It is blood, therefore pain, death, wound. But it is made of gold, therefore divine, precious, sacred. It tells us that the suffering of the innocent is not just a physical event, but a cosmic fact, a wound in the order of the universe. That drop is also the price that Sakka will have to pay for his awareness: his innocence as a warrior god, his security, his inner peace, are wounded forever. From now on, he will no longer be able to not know. The golden blood is the mark of responsibility that comes from vision.

Mātali that turns: the community of compassion.

Mātali is not just a charioteer. It is the will, the executor, the part of Sakka that acts. The fact that he also turns around and shares the

anguish is fundamental. He tells us that Sakka's awakening is not a solitary, private event. Compassion, once born, infects, spreads, creates community. Mātali becomes the first witness, the first disciple of this new gaze. His anguish is the confirmation that what Sakka sees is real, it is shareable, it is universal.

The light that pierces the clouds: the grace that is born from the wound.

It is no coincidence that the light comes after the scream, after the vision of horror. It is not a consolatory light that erases pain, but a light that illuminates pain, makes it visible, delivers it to consciousness. It is grace that does not avoid suffering, but passes through it and transfigures it. It is the promise that something new can be born from this wound. Symbolically, it is enlightenment that arises right at the darkest point, wisdom that blossoms from compassion.

The broken coral tree: the violated cosmic order.

The tree is not just an object, but a symbol of cosmic order, of the harmony of creation. Its golden roots connected it to the source of life, its crystal branches distributed light and beauty. To break it is to violate the harmony of the cosmos. And the little Garuḍas, who had their nest in that tree, were the fruits of that harmony. The image tells us that violence against nature and violence against the innocent are the same thing: they are the rupture of the sacred order of life.

Relationship with Contemporary Culture

This image, with its concentration of pathos and its silent cry, is perhaps the most immediately recognizable and shocking for contemporary sensibility. It speaks directly to our hearts numbed by too much noise.

The cry we don't want to hear.

We live in an age of deafening noise. Notifications, alarms, sirens, slogans, media screams bombard us non-stop. In the midst of this roar, there is a more subtle cry that we struggle to hear: the cry of migrants drowning in the Mediterranean, the cry of child soldiers, the cry of the victims of forgotten wars, the cry of the burning earth, the cry of

abused animals, the cry of our own children suffocated by our expectations. The image of Sakka stopping to listen is a call to listen to it, to be silent within us, to let ourselves be reached by that cry. He asks us: what are we stepping on in our daily run?

The face of the leader who finally sees.

In an age of narcissistic, deaf and blind leadership, Sakka's face is a revolution. It is the leader who does not look straight at the enemy, but turns to look at what he is stepping on. It is the politician who sees the collateral damage of his decisions, the entrepreneur who discovers the human cost of his profit, the parent who finally looks his suffering child in the eye. This face tells us that true leadership is not unwavering determination, but the ability to let oneself be hurt by reality. It tells us that a leader who does not cry is not strong, he is simply dead inside.

Fragility as a political category.

The little Garuḍas are the emblem of everything that our society considers "weak" and therefore expendable: children, the elderly, the sick, the poor, refugees, animals, the environment. Our culture exalts strength, power, success, and tends to forget those who don't make it. This image reverses the perspective: the real protagonists are not the powerful on the wagon, but the little ones who fall. Their fragility becomes the ultimate criterion of judgment. A society is measured not by how rich its victors are, but by how it treats its Garuḍas, its little ones, its fragile.

The instant of suspension before the choice.

The image captures a moment of suspension: Sakka has seen, but has not yet acted. It is the moment between the stimulus and the response, the space in which human freedom takes place. In our busy lives, we tend to react instinctively, without that space of awareness. This image invites us to cultivate that space. Before responding to a provocation, before making a decision, before judging: stop, look, listen. In that space, something new can be born. In that space, a god can become truly divine.

The golden blood of responsibility.

The drop of blood on the feather of little Garuḍa is the image of all the "collateral victims" of our well-being. The blood spilled in wars for oil, the exploitation in poor countries for our clothes, the environmental destruction for our energy. It is blood that we do not

want to see, but that is there, on our conscience. The image tells us that that blood is golden, that is, precious, and that sooner or later we will be called to answer for it. We can no longer say "we didn't know". Like Sakka, we have seen. Now we have to choose.

The possibility of conversion.

Finally, this image is a message of hope. Sakka, the mighty, the warrior, the king of the gods, can still stop, can still feel, can still change. In an age that often seems to us to have no way out, blocked in polarization and conflict, this image tells us that conversion is always possible. That no matter how far away we are, how immersed we are in our battle, how powerful we are: we can always, in an instant, open our eyes and see. And seeing is the first step to saving oneself – and saving.

In conclusion, "The Cry Under the Wheels" is the image of hope that is born of despair, of consciousness that emerges from unconsciousness, of humanity (and divinity) that awakens from the sleep of power. It is the moment when history stops and asks each of us: and you, what do you see? And you, what will you do?

Scene 3: The King's Choice

"Matali," said Sakka, and his voice was as calm as a mountain lake.

"Sire, the battle! If we stop, the Asura..."

"Turn the wagon," Sakka interrupted.

Mātali looked at him, shocked. "My lord, if we go back, the line will be broken! We will lose the war!"

Sakka stared into the void where the trees and nests had been a moment before. "Look, Mātali. What is a lost war, if it is won on these bodies? What is a kingdom, if it is built on the broken wings of the young?"

The king of the gods got out of the chariot. There was no anger in his face, only a determination deeper than hatred. With his hands, he began to lift the wounded Garuḍa children, to pick them up, to rock them. The battle raged far away, but there, in that circle of uprooted

trees, a peace reigned greater than any victory.

Compassion becomes an act and the world is refounded on new foundations.

Image Analysis: "Turning the Cart"

Scene 3 – The Triumph of Compassion

Image Description

The image is the point of arrival of all the narrative tension accumulated in the previous scenes, the moment in which the vision becomes choice and the choice becomes action. It is an image of absolute contrast, a clear break between two worlds, two logics, two destinies.

In the center of the composition, motionless and radiant, Sakka standing. He abandoned the chariot, left the mobile throne of his power to stand barefoot (or on divine sandals) on the solid cloud of the battlefield. His figure is erect, but not in the rigid pose of the warrior: it is a soft, flexible verticality, like a tree that bends without breaking. Her crown of jewels still shines, but her light is now warmer, less dazzling. His face is serene, marked by awareness but no

longer shocked by horror. He saw, he cried, now he acts.

His right hand is raised in an imperious but non-violent gesture. The fingers are outstretched, the palm open outwards, in a mudra that is both command and blessing. It is the gesture with which he orders Mātali to turn the cart. There is no anger in that gesture, only a determination deeper than any fury of war. It is the divine will that manifests itself not to destroy, but to protect.

His left hand is the beating heart of the image. Cradle a wounded little Garuḍa. The little being, who in the previous scene fell into the void with eyes full of terror, is now safe. Her newborn head rests against Sakka's chest, her small golden wings are gathered, her little body relaxes in the warmth of that embrace. The drop of blood on the feather is still there, but now it is no longer a cry of pain: it is a sign of struggle, of life saved. Sakka's hand does not shake, it does not possess: it supports, welcomes, protects.

Around them, a bubble of golden light has formed. It is a sphere of peace that isolates them from the surrounding chaos, an invisible but very powerful glass bell. Inside this bubble, the air is calm, the light is soft, time seems to pass more slowly. The debris of the broken coral tree is there, but it is no longer scary: it has become the cradle, the improvised nest where life can begin again.

In the background, the world continues to war, but as in another dimension. The silhouettes of the Asuras, the enemy titans, are visible on the horizon, dark masses advancing menacingly. The battle rages on, lightning tears through the sky, armies clash. But all this is distant, muffled, irrelevant. The real battle, the decisive one, has already been won here, in this circle of light.

On the sidelines, the celestial chariot and the thousand horses. Their energy is still immense, but now it is confused, disoriented. The horses with their manes of fire rear, neigh, kick the air. They don't understand. They were on their way to victory, and suddenly their god abandoned them, ordered them to turn back. Their power, once so magnificent, now seems almost comical in its impotence: they can destroy worlds, but they cannot understand a choice of love. Mātali, the charioteer, pulls the reins with a bewildered expression, obedient but not yet convinced, witness to a mystery greater than war.

The contrast is deliberate, almost violent: the furious chaos of the

background and the luminous peace of the foreground. War and care. Power and tenderness. Victory and defeat. The image clearly says: the true center of the world, at this moment, is not where there is fighting, but here where a wound is healed.

Symbolic Comment

This image is the theological and philosophical culmination of the entire cycle. Each element is a declaration of principle, a rewriting of the rules of the cosmos.

Sakka standing, not on the wagon: the power that incarnates.

Sakka got off the wagon. Symbolically, this means that he has ceased to identify with his power, with his role, with his function. He is no longer "the king on the chariot", but simply "Sakka", the divine being in his barest essence. Getting off the wagon is the act of supreme humility: the powerful who become close, the distant who becomes close, the abstract who becomes concrete. It is the embodiment of compassion: to heal a wound, one must descend to the level of those who suffer.

The hand that commands and the hand that heals: the unity of opposites.

Sakka's two hands perform two opposite and complementary actions. One commands, the other caresses. One stops the war, the other saves a life. They are the same impulse, the same will, manifested in two directions. Symbolically, they represent the profound unity between justice and mercy, between power and love. The true king is not the one who knows only how to command or only love, but the one who knows how to do both things at the same time, with the same consistency. The hand that stops the cart is the same that cradles the wounded: there is no contradiction, there is harmony.

The cradled little Garuḍa: the salvation of innocence.

This gesture is the redemptive act that closes the circle opened in the first part of the Jātaka. There, an innocent man was saved from slander. Here, an innocent little boy is saved from war. The same logic: innocence is inviolable, and its salvation is the supreme task of every being, human or divine. But there is more: cradling the baby

also means taking care of it. Sakka doesn't just not kill, he doesn't just turn the wagon. He takes responsibility for the life he has hurt. Compassion is not passive, it is active, it is taking on the burden of the other.

The Bubble of Light: God's Kingdom in the Midst of War.

This luminous sphere is perhaps the most powerful element of the image. It is what theologians call "the already and not yet": the kingdom of peace is already present, here and now, in the midst of chaos, but it is not yet universal. It is an island of salvation in an ocean of destruction. Symbolically, it represents the concrete possibility of living differently even when everything around us pushes towards war. It is the community of the righteous, the small flock, the place where another logic is possible. It does not wait for the end of the conflict to exist: it exists in the conflict, as a living overcoming of it.

The horses that soar: the power that does not understand.

The thousand runners are brute force, vital energy, the potential of the universe. But without a conscious direction, without an intelligence to guide them, they are just chaos. Their confused surge is the image of all the forces that, in history and in individual life, remain meaningless because they are not illuminated by compassion. They can destroy, but they cannot create. They can run, but they can't choose. They need a god to stop them so that one day they can start again in the right direction.

The advancing Asuras: the evil that does not give up.

In the background, the enemy continues to advance. Sakka did not defeat the Asuras, he did not win the battle. He chose to lose it. Symbolically, this means that the choice of compassion does not magically eliminate evil from the world. Evil continues to exist, it continues to threaten. But external defeat becomes inner victory. Sakka lost a battle, but he won the most important war: the one against his own hardness of heart. The image tells us that true victory is not the elimination of the enemy, but the transformation of oneself.

The contrast between background and foreground: the double reality.

The image lives on this contrast. It is a visual representation of the coexistence of two levels of reality: the phenomenal (war, chaos, suffering) and the noumenal (peace, order, salvation). It tells us that reality is not just one: we can live in the same world and see different

things, we can be on the same battlefield and inhabit different realms. Sakka has chosen which reality to inhabit. And us?

Relationship with Contemporary Culture

This image of the sovereign who chooses to lose the war for the sake of the little ones is perhaps the most radically against the tide of the spirit of our time, and precisely for this reason the most necessary.

The strength to stop.

We live in a culture that idolizes movement, growth, advancement. Stopping is perceived as defeat, retreating as weakness. The image of Sakka ordering to "turn the cart" is a Copernican revolution. It tells us that true strength does not lie in moving forward at all costs, but in knowing how to recognize the moment in which advancing means destroying. It is the strength to say "no" when everyone says "yes", to stop when everyone is running, to go back when everyone is moving forward. In an era of burnout, of frenzied acceleration, of ruthless competition, this image is a lifesaver.

The courage to lose.

Our society is obsessed with winning. You win at school, you win at work, you win in life. Losing is the only true unforgivable sin. Sakka offers us another possibility: there are more noble defeats than any victory. Losing in order not to kill, losing in order not to betray oneself, losing for love: this is true greatness. In a world of ruthless careerists and unscrupulous politicians, this image is a silent but powerful indictment.

Care as an absolute priority.

As the world continues to wage war, Sakka bends over a wounded man. This scene is a direct commentary on our collective priorities. We spend billions on weapons, and crumbs to treat the sick. We are building walls against migrants, and we are cutting funds for reception. We sacrifice entire generations on the altar of GDP, and then we are amazed that young people are sick. The image shouts at us: the priority is not to win the war, but to treat the wounded. It is not defeating the enemy, but saving the little ones. As long as there is a crying baby, any victory is a defeat.

Disobedience as an act of love.

Sakka, after all, is disobeying. He disobeys the logic of war, disobeys the expectations of his army, even disobeys his own instincts as a king and warrior. His disobedience is not destructive, but creative: it creates a space for salvation. In an era of widespread conformism, of single thought, of obedience to fashions and powers, this image celebrates disobedience as a supreme act of love. Disobey to protect, disobey to save, disobey to be faithful to oneself and to others.

The inner victory in a world of external defeats.

How many of us, in life, feel defeated? How many have lost important battles: a job, a love, a health, a dream? This image tells us that external defeat is not the last word. You can lose everything and win yourself. You can be defeated by the world and win deep down. The bubble of light that surrounds Sakka is within us: we can inhabit it even when everything around us collapses. True victory is to remain human (or divine) even in defeat.

Personal responsibility in collective evil.

Sakka could have said, "It wasn't me who destroyed those nests, it was the war." He could have shifted the blame to the Asuras, to fate, to circumstances. But no: he sees the suffering that his action (even indirectly) has caused, and he takes it upon himself. In an era of widespread irresponsibility, where everyone blames everyone, this image is a lesson in adulthood. Is climate change our fault? Are inequalities our fault? Are wars our fault? Maybe we didn't want them, but we allowed them. And like Sakka, we can choose to stop, to take care, to turn the wagon.

The possibility of another logic.

Finally, this image is a hymn to possibility. In a world that seems nailed to the logic of strength, profit, competition, Sakka tells us that another logic is possible. That of care, tenderness, forgiveness. It is not a naïve logic, which ignores evil: in the background the Asuras are advancing, the danger is real. But it is a logic that chooses to respond to evil not with more evil, but with a stronger good. It is the logic of Gandhi, Martin Luther King, Mandela. Of all those who have understood that the only way to defeat the enemy is to transform him, and that the only way to transform him is to love him.

In conclusion, "Turning the Cart" is the image of adult hope, of mild strength, of defeated victory. It is an icon for our time, a visual reminder that another path is possible. It is enough to have the courage to get off the wagon, to take a wounded person in our arms, and to say, with all the sweetness and determination of which we are capable: enough. We go back.

Scene 4 – The Return and the Light

Scene 4 "The Return and the Light", the moment when Sakka's choice begins to manifest its fruits and healing radiates into the cosmos.

Image Analysis: "The Return and the Light"

Radiating Healing

Image Description

The work captures a moment of silent power, the breath of pause between the heroic act and its cosmic consequences. After the dramatic tension of the choice, after the courageous gesture of turning the wagon, now the image opens up to a dimension of active peace, of healing in progress.

In the center of the composition, Sakka is still kneeling on the soft cloud of the celestial battlefield. His posture has not changed in essence, but in expression: no longer the god tensed by choice, but the god who reaps the fruits of that choice. His face is raised upwards, his gaze no longer seeking enemies or victories, but opening up to the infinite horizon of the sky that is calming down. His eyes express a deep gratitude, an almost childlike amazement in the face of what is happening: life returning, harmony rebuilding.

In her arms, little Garuḍa is finally at peace. No more the trembling little body of the previous scene, no more the drop of golden blood on the wounded feather. Now the little being sleeps, his tiny eagle wings gathered in a fold of rest, the face of a newborn lying in an expression of deep bliss. The wound is completely healed, leaving only a barely perceptible golden trace, like a reminder of what has been overcome. His breathing is calm, his body abandoned to absolute trust in those who protect him.

Around them, the bubble of golden light has expanded significantly. It is no longer the small protective circle we saw in the previous image, but a large space, a cathedral of light that rises upwards and widens towards the sides, creating a sanctuary of peace in the midst of chaos. Inside this luminous sphere, the air is clear, the temperature is sweet, time seems to pass with a blessing slowness.

The most extraordinary element is what is happening to the fragments of the destroyed coral tree. The pieces of the pink crystal tree, the torn golden roots, the glowing leaves that had been scattered by the fury of the chariot, now float gently in the air inside the bubble. And as they float, they are slowly recomposing themselves. Like a living puzzle, like a mosaic that rediscovers its unity, the fragments seek each other, attract each other, fit together. From the points where the branches rejoin, tiny shoots of new life sprout, tender leaves of light that were not there before. The tree is not only repaired, but is reborn more alive than before.

In the distance, beyond the boundary of the bubble of light, the scene is radically different. The dark masses of the Asura armies, who in the previous image were advancing menacingly, are now at a standstill. Real estate. Their titanic figures, with their skin as dark as solidified lava and their many arms armed, stand like salt statues, uncertain, confused. Their weapons are lowered, their demonic faces show an expression they didn't know they could have: perplexity, bewilderment, perhaps something that resembles the first sprout of a question. They have been overtaken by something they do not

understand, a force more powerful than any weapon: the sight of an enemy who prefers to lose rather than kill, of a god who kneels to heal.

The battlefield around them is quieting down. The lightning that pierced the sky has ceased. The storm clouds begin to thin out, letting in rays of soft light, pink and gold, which descend from above like a blessing. Mātali, the charioteer, and the celestial chariot wait at a respectful distance, the thousand horses with manes of fire now calm, silent, in contemplation.

The image is pervaded by a sense of silent miracle, of cosmic restoration. The light inside the bubble is warm, healing; the one outside, among the Asuras, is still gloomy but is opening up. The composition guides the gaze from the center (Sakka and the small) outward (the armies stopping), suggesting that peace radiates like concentric waves from that point of love.

Symbolic Comment

This image is the visual demonstration of the deepest law of Buddhism: compassion is not just a feeling, but a cosmic force that transforms reality. Every element speaks of this transformative power.

Sakka who raises his gaze: gratitude as a response to the gift.

In the previous image, Sakka was looking down, towards the wounded child. Now look up. It is not a gesture of distraction, but of gratitude. He is recognizing that something bigger than himself is happening, that his choice has opened a channel through which life itself can flow and regenerate. His gaze to heaven is the recognition that compassion is not a solitary act, but a participation in a larger cosmic order. It is the humility of those who know they have been an instrument, not a cause.

The sleeping baby: peace as the fruit of care.

Little Garuḍa's sleep is perhaps the most tender and powerful element of the image. It is not only physical healing, but total abandonment, absolute trust. The little one is no longer afraid, he no longer trembles, he no longer cries. He can sleep because he knows he is safe. Symbolically, it represents the condition of every being who

encounters authentic compassion: fear melts away, defense falls, peace becomes possible. Sleep is also a prefiguration of death as a passage, but here it is the death of anguish, not of life.

The tree that reassembles itself: the restoration of cosmic order.

The coral tree is not just a tree. It is the axis of the world, the tree of life, the connection between heaven and earth that had been broken by the violence of the chariot. Its fragments that come together are proof that compassion has the power to repair what violence has destroyed. Not only to repair, but to regenerate: the new shoots say that life, when encountered by love, does not simply return to the way it was before, but becomes richer, stronger, brighter. It is the promise that no wound is definitive, that no destruction is irreparable, if there is someone willing to take care of it.

The expanding bubble: the contagiousness of peace.

The bubble of light is not static. It expands. Symbolically, this means that the peace generated by an act of compassion does not remain confined, but naturally tends to radiate, to involve, to transform what it touches. The bubble that expands is the kingdom of God that grows, justice that spreads, love that infects. Not by force, but by mere presence.

The Asuras who stop: the enemy disarmed by compassion.

This is perhaps the most theologically daring element. The Asuras, the enemy titans, embodiments of wrath and pride, stop. They are not defeated in battle, they are not killed, they are not forcibly converted. Simply, when faced with something they do not understand, they lose their reason for being. Their confusion is the beginning of a possible transformation. The image suggests that the real victory over evil is not its destruction, but its questioning. Evil, in the face of compassion, no longer knows what to do. He remains speechless, without gestures, without purpose. And in that void, he can perhaps open up to something new.

The quiet of the battlefield: the end of violence as a consequence, not as a goal.

The battle does not end because someone has won it, but because someone has chosen to lose it. It is a Copernican revolution: peace does not come from the victory of one side over the other, but from the refusal of one side to continue playing the game of war. Sakka didn't defeat the Asuras, he made them irrelevant. It changed the rules

of the game, and they don't know how to play anymore.

Relationship with Contemporary Culture

This image of cosmic healing and enemies disarmed by compassion speaks with extraordinary power to the dilemmas and wounds of our time.

Ecological healing as a concrete possibility.

The fragments of the coral tree that come together are the image of what we wish for our wounded planet. Deforestation, destroyed biodiversity, disrupted climates: our world is like that coral tree shattered by the fury of the chariot. This image tells us that healing is possible, but it requires a courageous choice: to stop the chariot of indistinct progress, to get off, to take care. The new shoots that sprout from the reassembled branches are the hope that it is not too late, that nature, if left to heal and helped with love, can regenerate itself. It is a powerful message for the ecological movement: not only denunciation, but also a vision of restoration.

The power of vulnerability in a world of strength.

In an era that exalts power, determination, victory at all costs, the image of Sakka kneeling and caring for a child is a silent revolution. It tells us that true strength does not lie in winning, but in caring. That vulnerability is not weakness, but the condition for entering into a profound relationship with life. In a world of toxic masculinity, ruthless competition, leaders who must always show themselves strong, this image is an antidote. He invites us to rediscover the power of tenderness.

The Asuras Who Stop: The Enemy That Meets Humanity.

We live in an era of extreme polarization, where the adversary is always demonized, dehumanized, reduced to an absolute enemy. The image of the Asuras stopping, confused, in front of Sakka's compassion, is a powerful lesson. It tells us that the enemy is not a monolith, it is not irredeemable. That even in the most hardened heart a glimmer can open when it encounters something really different, something that does not fit into the expected patterns. Compassion does not seek to convert, but creates the conditions for conversion to

become possible. It is a message for times of war, hatred, walls: perhaps, if we manage to show a humanity that does not bend to the logic of the enemy, even on the other side something can stop and begin to ask.

The time of healing.

The scene is immersed in a different temporality from that of war. While the Asuras are still, motionless, as if suspended, inside the bubble of light time passes slowly, beneficially, creatively. The fragments of the tree are reassembled calmly, without haste. This is a powerful image for our culture of urgency, speed, immediate results. Healing takes time. The restoration of harmony cannot be accelerated. After a wound, after a conflict, after a destruction, we need to enter a different time, a time of patience and care. The image invites us to respect the times of life, not to expect everything to be resolved quickly.

The strength of silent example.

In the image, no one preaches, no one harangues, no one tries to convince. Sakka simply does. And his silent doing, his kneeling, his healing, becomes more powerful than any speech. In an age of communication overload, of words that are wasted, of opinions that shout, this image reminds us of the primacy of example. Actions speak louder than words. Silent testimony can reach hearts that no sermon could scratch. The Asuras are not converted by a speech, but by a gesture. It's a lesson for all of us: before you speak, take action. Before you preach, live.

Hope as a choice, not as naivety.

The image is not naïve. The Asuras are still there, big and menacing. They have not disappeared, they have not become friends. They just stopped. But that stopping is already immense. In a world that seems to be running towards the abyss, this image tells us that it is possible to stop the race. It is not necessary for everyone to convert, for evil to disappear, for problems to be solved. It is enough for someone, somewhere, to choose to stop and cure. And that stopping can create a wave, it can expand, it can even reach enemies. Hope is not believing that everything will be fine, but acting as if it can, even when all seems lost.

The return to life after destruction.

Finally, the image speaks to all those who have gone through experiences of destruction: wars, bereavements, illnesses, failures. The fragments of our life that are recomposed, the possibility of starting over, the new life that sprouts from the wounds. The image tells us that after the darkest night the dawn can come, that after the most total destruction the creation can begin again. Not because someone from above decides to save us, but because someone, here on earth (or on the celestial battlefield), has chosen to pick us up and not let us fall.

Conclusion: The Light That Radiates

This image is the bridge between the heroic choice and its cosmic consequences. It is not yet the end, but it is the moment in which the direction of the future is definitively marked.

Sakka has chosen. He lost the battle. But now, kneeling, he sees the fruits of that defeat: the life that heals, the tree that is recomposed, the enemies that stop. His defeat is proving to be more fruitful than any victory.

The image gives us a simple and profound truth: compassion is never sterile. Every act of care, even the smallest, even the most hidden, generates waves that expand far beyond what we can see. Little Garuḍa sleeps in Sakka's arms, unaware that he has become the center of a cosmic earthquake. But it is. And his recovery is changing the face of war.

In a world that cries out for vengeance, that demands victory, that idolizes power, this image whispers a different truth: stop, kneel, care. And perhaps, precisely in that apparently insignificant gesture, the tree of the world will also begin to recompose.

Scene 5 – The Lost Victory

Scene 5 "The Lost Victory", the moment in which Sakka's choice is fully manifested and the entire cosmos recognizes his greatness.

Image Analysis: "The Lost Victory"

Scene 5 – The Silent Triumph

Image Description

The work captures a moment of cosmic suspension, an instant in which time seems to hold its breath and the entire universe contemplates what has just happened. After the tension of choice, after the miraculous healing, we are now led into the heart of the silence that follows every great transformation.

In the center of the composition, Sakka is standing on his celestial chariot. No longer kneeling, no longer bent over the wound, but erect in the fullness of his divine stature. Yet his posture is not that of a triumphant warrior. The shoulders are relaxed, the head is raised but not in pride, the gaze is turned forward with a serene, almost contemplative acceptance. He does not look at the fleeing enemy, he does not scan the horizon in search of new battles. He is simply present, fully, in this moment that he has chosen.

The wagon is the element that visually tells the turning point. He is still. Immobile. And, crucially, it is rear-facing. The golden wheels, once whirlwinds of destructive power, are now stillness, the rays of light that compose them as still as the hands of a clock that has stopped marking the time of war. The direction of the tank says it all: Sakka is no longer advancing towards the enemy, he is no longer chasing victory. He turned his back on the logic of conflict.

In his hands, protected against his chest like the most precious of treasures, little Garuḍa sleeps. His sleep is now deep, peaceful, absolute. The small eagle wings are completely relaxed, the face of a newborn is stretched out in an expression of total trust. There is no longer any trace of the wound, there is no longer fear, there is no more trembling. There is only the peace of one who has completely abandoned himself to the care of another. The contrast between the power of the god and the fragility of the small is the beating heart of the image: the greatest force of the cosmos bends down to protect the most vulnerable life, and it is precisely in this that it finds its highest expression.

Around them, the battlefield is shrouded in an unnatural, almost sacred silence. No more the roar of weapons, no more the thunder of wagons, no more the cries of the fighters. The storm clouds that until a moment before tore the sky with lightning and lightning are now motionless, frozen in strange and wonderful shapes, like sculptures of smoke and light suspended in the ether.

In the distance, the most surprising scene. The armies of the Asuras, the dark and titanic masses that were advancing menacingly, are now retreating. But it is not a retreat of defeated, it is not a stampede. It is a slow, uncertain, almost questioning movement. Their imposing figures turn around, many of them look back at Sakka with expressions they don't know they can have: perplexity, bewilderment, confusion. They don't understand. They don't know what to do with an enemy who prefers to lose rather than kill. Their weapons, once raised to strike, are now lowered, dangling, useless. Their retreat is the withdrawal of those who have encountered something that does not fit into any of the known categories, something that questions the very reason for their existence as warriors.

Beside the chariot, Mātali, the divine charioteer, has come down. He's no longer tightening the reins, he's no longer trying to control rearing horses. He's just there, standing, and watching. Just watch Sakka. His face is the map of an inner transformation. Eyes are wide open, not for the terror of battle, but for the amazement of those who are

witnessing something that transcends any previous experience. His expression mixes reverence, veneration and a principle of understanding: he is beginning to sense that what he has just seen is greater than any victory, more powerful than any weapon. He is looking at his king as if he were seeing him for the first time.

The sky is perhaps the most spectacular element. The storm clouds, still present at the edges, are opening up in the center. Through them, beams of warm, golden, almost liquid light descend like a waterfall of blessing. This light is not the dazzling and violent light of war, but a sweet, enveloping, maternal light. It illuminates Sakka, it illuminates the sleeping child, it illuminates the stationary chariot, it illuminates Mātali who contemplates. It is as if heaven itself wants to say, "This is what I approve. This is the real victory."

The composition is built on the contrast between the immobile and peaceful center (Sakka, the chariot, Mātali) and the confused retreating periphery (the Asuras). The light from above unifies everything, suggesting that the entire cosmos is witnessing and participating in this moment of revelation.

Symbolic Comment

This image is perhaps the most meaningful of the entire cycle, because it shows not only the heroic act, but its cosmic consequences and the universal recognition of its greatness.

Sakka standing: the royalty who learned to kneel.

In the previous image, Sakka was kneeling, bent over the wound. Now he is standing. But it is not a return to the old royalty. It is a new kingship, which has incorporated within itself the experience of humility. He can stand because he has been able to kneel. He can be king because he knew how to be a servant. His upright posture is not that of one who dominates, but of one who has gone through his own humanity and emerged transformed. Symbolically, it represents spiritual maturity: one does not turn back after encountering compassion, but carries that encounter in one's highest stature.

The wagon stopped and turned backwards: the end of an era.

The chariot is the symbol of power in motion, of power projected

towards a goal. That it is firm means that power has found its fulfillment not in action, but in suspension. That it is turned backwards means that the direction itself has changed: no longer towards the enemy, no longer towards victory, but towards what has been left behind, towards the little ones that had been trampled on. It is the conversion of desire, the reorientation of vital energy from conquest to cure.

The sleeping baby: trust as the fruit of compassion.

The baby's sleep is the definitive proof that the recovery is complete. Not only physical, but emotional, spiritual. He can sleep because he is no longer afraid. He can abandon himself because he knows he is safe. Symbolically, it represents the state of grace that true compassion can generate in the other: not dependence, but trust; not fear, but abandonment. The child is not awake to watch, he is not tense to defend himself: he is simply, blissfully, himself. This is the greatest gift one can give to another being.

The Asuras who retreat in confusion: evil that meets its limit.

This is perhaps the most profound element. The Asuras are not defeated in battle. They are not killed, they are not converted, they are not even faced. Simply, when faced with something they do not understand, they lose their reason for being. Their confusion is theologically significant: evil does not know what to do in the face of good that does not react with violence. The logic of evil is based on reciprocity: an eye for an eye, violence for violence. When it encounters something that breaks this circuit, it short-circuits. The retreating Asuras are the image of an evil that, for the first time, finds itself disarmed not by the superior strength of an enemy, but by its total otherness.

Mātali who looks with new eyes: the birth of the disciple.

Mātali witnessed everything. He saw the fury of the battle, he heard the cry of the little ones, he witnessed the crazy choice to turn the wagon, he saw his king kneel to heal. Now, in the silence that follows, he finally sees. His new eyes are the eyes of someone who has witnessed a miracle and has been transformed by it. Symbolically, Mātali represents all those who, through witnessing, can be initiated into a higher understanding. He is not the hero, but he is the first disciple, the first to recognize the greatness of what has happened. His gaze is our gaze: we too are called to see with new eyes what compassion can do.

The sky that opens: the cosmic blessing.

The light that descends from above is not a meteorological phenomenon, but a theophanic one. It is heaven that opens to say: "This is my Son, the beloved". It is the universe that recognizes and approves of Sakka's choice. In Buddhist terms, it is the law of Dhamma itself that manifests itself visibly, confirming that compassion is in harmony with the deep order of things. There is no personal God who blesses, but there is a structure of reality that resonates in harmony with the act of love. Light is the signature of the cosmos on Sakka's choice.

Relationship with Contemporary Culture

This image of silence, of the confused retreat of the enemy, of light descending from heaven, speaks with extraordinary power to the conflicts and tensions of our time.

The crisis of toxic masculinity and the courage of tenderness.

Sakka standing, with the baby in her arms, is the image of a masculinity finally integrated. It is not the warrior who kills, it is not the victor who rejoices, it is not the ruler who imposes. He is the man who has learned to protect, to care, to carry. In an era of profound crisis of male models, where we oscillate between toxic machismo and the erasure of difference, this image offers a third way: strength that becomes service, power that becomes tenderness. Sakka is no less a man because he is holding a little one in his arms: he is more a man, because he has integrated the capacity for care into his strength.

The courage to lose in a society obsessed with winning.

The very title of the image, "The Lost Victory", is an oxymoron that challenges the assumptions of our culture. We live in an era that idolizes success, winning, excelling at all costs. Defeat is the worst of nightmares. Sakka tells us that there are nobler defeats than any victory, that losing for love is greater than winning by force. It is a revolutionary message for managers, politicians, athletes, students: winning is not always the right thing. Sometimes, true greatness lies in knowing how to lose so as not to betray oneself.

The enemy that stops: the possibility of unilateral disarmament.

In a world of endless conflicts, where every war generates another war, where violence begets violence, the image of the Asuras stopping in confusion is a powerful hope. It tells us that perhaps, if someone on the one hand breaks the cycle of violence, something can change on the other side as well. It is not guaranteed, it is not automatic, but it is possible. Unilateral disarmament, the choice not to respond to evil with evil, can create a space of confusion in the adversary, it can put him in crisis, it can open him to something new. It is the message of Gandhi, Martin Luther King, Mandela: non-violence is not weakness, but the highest form of power.

Testimony as a form of teaching.

Mātali looking with new eyes is the image of how one really learns. Not through sermons, not through commands, but through testimony. Sakka did not give talks to Matali about compassion. He simply acted. And that action has become the most powerful of teachings. In an age of information overload, of online lessons, of courses on everything, this image reminds us that true education takes place by contamination, by exposure to living examples. Young people learn not from what we tell them, but from what they see them doing.

Silence as a space of revelation.

The image is dominated by silence. After the roar of the battle, silence. After the words and the shouts, silence. And it is in that silence that the revelation takes place: Mātali sees, the Asuras withdraw, the light descends. In our culture obsessed with noise, continuous communication, screaming social media, we have lost silence. And with silence, we have lost the ability to see deeply. This image invites us to make room for silence in our lives, because only there can something truly new happen.

The light that descends: hope not as an illusion, but as a presence.

The light is not at the end of the tunnel, it is not a distant future. He now descends, on Sakka, on the small, on Mātali, on the stationary chariot. Hope is not a better tomorrow, but a presence that can already manifest itself today, in the midst of confusion and the withdrawal of evil. In an era of climate crisis, wars, pandemics, we tend to project hope into an uncertain future. This image tells us that the light can go down now, if we are willing to stop the cart and take care of an injured person.

Peace as a fruit, not as a goal.

In the image, Sakka was not seeking peace. He was trying to save a little one. Peace came as a consequence, as a fruit, as an added gift. This is a fundamental lesson for our times: peace is not obtained by seeking peace directly, but by seeking justice, care, compassion. Peace is the name we give to a world in which we take care of the little ones. It is not an abstract goal, but the concrete result of concrete choices.

Conclusion: The Glory of the Loser

This image is the apotheosis of paradox. Sakka lost the battle, but he is more glorious than any winner. His chariot is stationary, but it's more powerful than any running chariot. His enemies are not defeated, but they are more confused than ever. And he stands there, with a baby sleeping in his arms, and heaven blesses him.

It is the image of a silent revolution, of a completely different power from what we are used to. Not the power that crushes, but the power that lifts. Not the power that kills, but the power that heals. Not the power that wins, but the one that loves.

In a world that cries out for vengeance, that demands victory, that idolizes the strong, this image whispers a different truth: blessed are the losers out of love, for theirs is the kingdom of heaven.

Sakka lost. But in his loss, he found it all. And his example continues to shine through the millennia, inviting each of us to ask ourselves: what am I willing to lose, today, for love?

Scene 6 – The Return to Celeste

Scene 6 "The Return to the Celestial", the moment of quiet transformation that precedes the great final act of descending compassion.

Image Analysis: "The Return to the Celestial"

Scene 6 – The Transformation That Inhabits the House

Image Description

The work is a hymn to the calm after the storm, to the ripe fruit after the blooming flower. After the roar of battle, after the heartbreaking cry, after the courageous choice and miraculous healing, now the image opens onto a scene of cosmic domestic peace, where Sakka's inner transformation becomes visible to all and where restored life dances in its simplest joy.

In the center of the composition, Sakka sits on the throne of the celestial realm of Tāvatiṃsa. The throne is a marvel of light and crystallized gold, studded with gems that pulsate with soft light, inlaid

with sacred motifs that tell stories of non-violent victories. But it is not the throne that catches the eye: it is the one who sits on it.

Sakka is back. But he is not the same king who had left for battle. Her body is the same, her royal robes are the same, the crown of jewels still blazes on her head. Yet everything is different. Her aura shines brighter than before, not with the dazzling light of the warrior, but with a warm, deep, almost maternal light. It is as if a new flame had been lit inside him, a flame that does not burn but warms, that does not blind but illuminates. It is the light of active compassion, which has now become a permanent part of his divine nature. Her posture on the throne is regal, but of a completely new royalty. There is no trace of the warrior's tension, there is no hunger for victory, there is no restlessness. He sits in perfect stillness, his body relaxed, his hands resting gently on his knees. One of them still retains, in the way the fingers curve, the memory of having cradled the injured child. Even if now the hands are empty, the gesture has remained, engraved in the flesh like a memory that cannot be erased.

Around him, in the great hall of the heavenly palace, a silent crowd is gathered. Divinities of every order and degree: devas with luminous robes, apsaras with suspended dance movements, celestial musicians with instruments of light, minor beings who populate paradises. Everyone has their eyes fixed on Sakka. But their gaze is not the old gaze of formal respect due to a king. It is something new: reverence mixed with wonder, adoration imbued with wonder. They look at him as if they were seeing him for the first time, as if he had become something greater than a king — a living embodiment of compassion. Some bow deeply, others clasp their hands in prayerful gestures, their faces lit up by the reflection of his transformed aura.

Through an archway visible in the background, another room opens up. And it is here that the image warms up with a contagious joy. The little Garuḍas, the ones we have seen falling, bleeding, crying, are now completely healed and play happily with lesser angels and heavenly children. Their small eagle wings, once broken and bleeding, are now getting strong: their feathers are filling, their muscles are getting stronger, and in the light air of paradise we see them flapping in clumsy and joyful flights of trial. The little ones chase each other, roll on soft clouds, laugh with that carefree laugh that only children can have. The angels play with them, playmates rather than guardians, their faces blissful with joy in seeing life flourish.

But Sakka looks neither at the reverent deities, nor at the little ones playing, nor at the splendor of his palace. His eyes are fixed on

something else. Look far away, beyond the walls of Tāvatiṃsa, beyond the clouds, beyond the celestial realms themselves. He looks towards the world of men, towards the Earth. And in that gaze there is something infinitely touching: a compassion that does not forget, a love that remembers. He is looking at those he left behind, the woman who was once his wife, the beings still imprisoned in ignorance, the world waiting for a teaching. His eyes are soft, warm, full of the memory of his own human journey and the determination to return one day.

The atmosphere of the throne room blends celestial splendor with intimate warmth. Pillars of light support a dome of stars. Fragrant clouds float at floor level. The color palette is rich in gold, lapis lazuli, pearly white, and soft pink — the colors of divine peace. Yet, through the open arches, a faint blue-green glow can be glimpsed: the Earth, distant and precious, reminding us where Sakka came from and where his heart still tends.

Symbolic Comment

This image is the moment of pause before the last act, the deep breath before the final descent. Each element is full of meaning.

The throne and who sits on it: the transfigured royalty.

The throne is the same, but those who sit on it are different. Symbolically, this means that the transformation does not require a change of role or social position. One can remain king, one can remain in one's own palace, one can remain surrounded by the same people, and yet be completely transformed within. Sakka did not abdicate, he did not flee into a cave, he did not give up his power. He simply transfigured his power from within. The lesson is powerful: you don't have to change your life to change your life. What matters is the transformation of the heart, which can take place anywhere, in any role, in any circumstance.

The brightest aura: the visibility of holiness.

Sakka's aura shines brighter than before. It is not a special effect, but a symbol: holiness is visible. Those who have gone through a profound transformative experience cannot hide it. It emanates something that others perceive, even without words. In an age that tends to privatize

spirituality, to relegate it to the depths of consciousness, this image reminds us that inner transformation always has a social dimension, which others see, recognize, and by which they can be inspired.

The gaze of the deities: the recognition of the community.

The gods don't look at Sakka because he's the king. They look at him because he has become a saint. Their gaze is the community recognition of a transformation that goes beyond the role. Symbolically, it represents the importance of community in the spiritual journey. Holiness is never only individual: it needs to be recognized, welcomed, celebrated. And that recognition, in turn, strengthens and confirms. Others see in Sakka something that perhaps they too can become.

The little ones who play: life that blossoms from care.

The room next door is perhaps the most joyful element of the image. The once dying little Garuḍas now play. They are not only cured: they are happy. They play with angels, and that game is the highest form of prayer, thanksgiving, celebration. Symbolically, it represents the fruit of compassion: not only to save from death, but to restore to full life. True care does not stop at survival, but aims at flowering. And when life blooms, everything around it blooms with it — the angels themselves play, infected by the joy of the little ones.

The distant gaze towards the Earth: memory as the engine.

This is the most important detail of the entire image. Sakka does not enjoy his transformation, he does not take pleasure in the reverence of others, he does not lose himself in the contemplation of the joy of the little ones. Look far ahead. Towards the Earth. Towards those who have not yet arrived. His gaze is charged with a compassion he does not forget—and that memory is the engine of everything that will follow. Symbolically, it represents the deep structure of the Buddhist path: one does not save oneself alone. Personal salvation is always in tension towards the salvation of others. The memory of those who have been left behind is what prevents holiness from becoming spiritual egoism.

The Earth seen from afar: the world as responsibility.

That blue-green glow on the horizon is the world of men, small and precious. Seen from the sky, he appears in his fragility, in his beauty, in his distance. But for Sakka, that distance is not separation: it is an invitation. It is the place where he will have to return, because there

are still those who are waiting there. Symbolically, it represents the responsibility of those who have received a lot to those who have received little. The privilege of viewing is not a prize to be enjoyed, but a task to be fulfilled.

Relationship with Contemporary Culture

This image of quiet transformation and gaze turned towards those who have been left behind speaks with extraordinary power to many of the deepest dynamics of our time.

The return home after a transformative experience.

How many of us, after a profound experience — a trip, a therapy, a spiritual retreat, a bereavement, an illness — return home and find ourselves different in an environment that has remained the same? The image of Sakka on his throne, transformed but in the same place, speaks to all those who have experienced this disorientation. It tells us that it is possible to inhabit the same spaces with a new heart. That transformation does not necessarily require changing everything externally. Sometimes, the biggest challenge is to return home and live your difference among those who have not changed.

The visibility of goodness.

Sakka's brightest aura speaks to us of a deep need of our age: to see visible examples of goodness. In a world saturated with bad news, scandals, corruption, we thirst to see someone who is really good, and that his goodness is seen. The image reminds us that authentic goodness cannot be hidden: it emanates, illuminates, infects. And he invites us to ask ourselves: what do we emanate? Is our presence, in the places we inhabit, perceived as light or shadow?

Recognition as a human need.

The deities who look at Sakka with new reverence speak to us of our need to be seen, recognized, appreciated. Not out of vanity, but for confirmation. We need others to see who we have become, to witness our transformation. In an era of liquid relationships and superficial recognitions (likes, followers), this image speaks to us of a deeper

recognition, the one that comes from those who really know us and see in us something that was not there before.

Joy as a sign of healing.

The little Garuḍas playing are the most powerful image of authentic healing. They are not just survivors: they are happy. In an age that tends to medicalize everything, to reduce health to the absence of disease, this image reminds us that true healing is restitution to joy. It is not enough not to feel bad: you need to be able to play, laugh, fly. It is an important message for those who work in care: the goal is not only to repair the damage, but to restore the fullness of life.

The gaze towards those who have been left behind.

This is perhaps the most profound element for our age of growing inequality. Sakka, in its splendor, does not forget those who have been left behind. His gaze towards the Earth is the conscience of someone who has had a lot and knows that that much is also a responsibility. In a world where the rich are getting richer and the poor are getting poorer, where those who made it tend to forget those who didn't, this image is a powerful reminder of memory and responsibility. Privilege is not a right, it is a task.

The tension between enjoyment and mission.

Sakka could enjoy his throne, the reverence, the joy of the healed little ones. Instead, he looks elsewhere. This tension between the enjoyment of what has been received and the mission to those who have not yet received is one of the deepest dynamics of spiritual and human life. In an era that pushes us to immediate enjoyment, to the consumption of experience, to "enjoy the moment", this image invites us to cultivate a healthy restlessness, to never be satisfied with our personal well-being as long as there is someone who is sick.

The Earth seen from the sky: the perspective that changes everything.

Seeing the Earth from afar, small and precious, changes the perspective. This is the perspective of astronauts, who return from space with a new awareness of the fragility of our planet. It is the perspective of those who have had access to a broader vision and can no longer see the world as before. In an era of climate crisis, wars, global pandemics, we need this perspective: to see the Earth as a single, fragile, precious common home. And feel responsible for it.

Conclusion: The Calm Before the Descent

This image is the moment of suspension between two movements: the ascent (Sakka who has returned to heaven) and the descent (the one that will take place, when the Buddha returns to earth). It is the deep breath before the dive, the pause before the last note.

Sakka is at home, but his heart is already elsewhere. He has received everything, but he knows that true fulfillment is not in receiving, but in giving. Her transformation is complete, but precisely for this reason she is ready to become a gift.

In this luminous stillness, in this throne room full of reverent looks and children's laughter, the greatest gesture is being prepared: the compassion that descends. The one who will leave heaven to return to earth, who will exchange the throne for dust, the crown for the monk's worn-out robes, splendor for poverty.

Sakka looks far ahead. And in that gaze, we already see the Buddha who will come.

Conclusion: Sacrifice and Teaching

Sakka lost the battle that day. But when he returned to his palace, he was not a defeated king. Her aura shone brighter than before, because it was charged with a light that no war can give: the light of active compassion.

Years later, on earth, the Buddha told this story to the two quarreling monks. Then he looked at the Brahman's wife, the one who in the previous story had been the swan who had rejected the live fish. She was there, still tied to her period, still ignorant of the fate that awaited her. And the Buddha, who had been that Sakka, came back for her. He returned to teach her that the purity shown then in refusing unclean food now had to become the cosmic choice to protect life at any cost. The compassion that had stopped the celestial chariot was the same that now spoke with a human voice. The cycle was closed: man had become god, and god had descended back to man out of love.

The diptych seals the entire story arc of Kulāvaka and Axis D.

Image Analysis: "Conclusion – The Sacrifice and the Teaching"

The Diptych of Descending Compassion

Image Description

The work is presented as a sacred diptych, two distinct panels but inextricably united by a flow of light that passes through them like a cosmic breath. It is an image of synthesis, of completion, of a circle that closes after a journey through worlds and times.

The left panel is the kingdom of heaven. Sakka sits on a throne that is not just a seat, but a living structure of light and gold, made of solidified flames and moonbeams. His posture is regal but not distant: his torso erect, his face serene, but his eyes — his eyes look down, beyond the edge of the throne, beyond the clouds, beyond the very boundaries of his kingdom. It is a gaze that crosses worlds, full of infinite attention, of a memory that does not forget.

His right hand is the symbolic heart of this panel. It is not the gesture of command that we would expect from a king of the gods. It is not the imposition, it is not the distant blessing. It's the exact same gesture we saw in the battlefield image: fingers slightly curved, palm pointing upwards, as if he were still cradling that wounded little Garuḍa. The gesture has remained, it has become permanent. Compassion was not a heroic exception, but the new nature of the god.

Around him, the Tāvatiṃsa, the paradise of the Thirty-three Gods, shines with an ethereal light. Clouds as soft as silk, architectures of light, and in the background, divine figures in adoration. They bow, but not out of reverential fear: they bow because they recognize in that king something greater than royalty. They recognize holiness.

The right panel is the earth. Under a large Bodhi tree with gently quivering heart-shaped leaves, sits the Buddha. It is not the glorified Buddha of the golden temples, but the human Buddha, the one who walked on the dusty roads of India. He wears simple, worn-out monastic robes, the color of the earth. His body is thin, marked by

years of research, but his face is a source of peace.

His right hand is raised in the Dharma-cakka mudra, the gesture of setting in motion the wheel of teaching. Thumb and index finger touch each other forming a circle, the other fingers stretched upwards. It is the gesture that opens the doors of understanding, that shows the way, that offers not truths to believe, but paths to follow.

In front of him, a woman sits listening. He wears simple clothes, his head slightly reclined, his face raised towards the master. Her eyes are wide open, full of a new light: it is the first glow of dawn after a long night, the moment when something that had remained closed inside her finally opens. His hands lie quietly in his lap, abandoned, like birds that have stopped fighting. She is the swan-wife of the previous story, the one who had rejected the live fish showing purity even in animal form, but who still did not understand the ultimate meaning of that gesture.

The background is sweet: soft hills, soft grass, a sky that clears on the horizon. The earth welcomes, not judges.

The element that unites the two panels is a stream of golden light that flows diagonally from the top left to the bottom right. It starts from Sakka's hand, the one that cradles the memory of the wounded child, and goes to join with the Buddha's teaching gesture. It is not a violent light, it is not a lightning. It is a sweet, continuous, living flow — like honey that runs, like sap that rises, like breath that passes from one breast to the other.

The general atmosphere is one of profound peace, of harmony that does not erase differences but composes them in unity. The tones of the light blue panel are cold and precious: gold, lapis lazuli, silver. The tones of the terrain panel are warm and welcoming: amber, moss green, ochre. Two worlds, two temperatures, two dimensions — and yet the same light passes through them, the same compassion inhabits them.

Symbolic Comment

This image is not just the conclusion of a story: it is the theological synthesis of the entire cycle of Jātaka 25-36, the point at which all the threads are recomposed in a single design.

The diptych as a structure of the universe.

The two-panel shape is not an aesthetic choice, but an ontological statement. Heaven and earth are not separate: they are two aspects of the same reality, two ways of manifesting the same truth. The fact that they are placed next to each other, at the same height, says that the divine is not "superior" to the human in a hierarchical sense. It is simply something else, but accessible, reachable, connected. The diptych is the visual form of the incarnation: what is above can descend to the bottom, what is below can ascend to the top, because after all they are the same thing.

Sakka's hand remains identical.

This is perhaps the deepest detail of the left panel. Sakka did not change his gesture after returning to heaven. He has not returned to the hand that commands, to the hand that judges, to the hand that blesses from above. He has kept the hand that heals, protects, cradles. The symbol is clear: the experience of compassion was not an accident, but a permanent transformation. The god is no longer the same. Its power is now structurally different: it is power that protects, not dominates. It is royalty that serves, not oppresses.

The Buddha in poor clothes.

The Buddha is not represented in his transcendent glory, but in his most concrete humanity. The worn-out clothes, the scarred body, the simplicity of the setting: everything says that lighting is not an escape from matter, but its fulfillment. The Buddha is the god who has gone back, who has chosen to reincarnate not out of karmic necessity but out of free choice of love. His external poverty is the inner richness he can offer. He has nothing, and for this reason he can give everything.

The woman who listens: the awakening in progress.

The woman's face is the place where something new is happening. She is not yet enlightened, she has not yet understood everything. But the first glow is there, in his eyes, in the tension of his listening. It is important that it is not represented as already saved, but as on the way to salvation. The Buddha is not giving you ready-made answers: he is pointing you in a direction. His awakening will be his, the fruit of his journey. Grace does not erase freedom, it arouses it.

The flow of light: compassion as a living bridge.

The light that unites the two panels is the theologically densest

element. It is not a light that descends from above in a unidirectional way, but a light that connects. It starts from the hand of Sakka — therefore from the experience of active compassion — and arrives at the gesture of teaching the Buddha. The message is revolutionary: compassion is not just a feeling, it is not just a heroic act in battle. It is also teaching, it is also word, it is also patience. The same energy that saved little Garuḍa now saves the woman through listening and understanding.

The circle that closes.

The image completes a circular movement that runs through the entire Jātaka cycle:

- The slandered man of the first part (level 5) was Sakka in a previous life.

- His virtue led him to be reborn as king of the gods.

- As king of the gods, he performed the act of compassion that saved the little Garuḍas.

- Now, like Buddha, he returns to earth to teach the woman who had been his wife, the swan who had rejected the live fish.

The circle is closed. Virtue generates heavenly realms, but compassion generates return. Salvation is not personal, it is relational. They do not save themselves.

Relationship with Contemporary Culture

This concluding image, with its quiet power and its message of connection between heaven and earth, speaks with a voice that is surprisingly contemporary to our deepest needs.

The need for authentic mentorship.

We live in an age of improvised influencers and gurus, of experts selling easy solutions to complex problems. The image of the Buddha simply sitting, in poor clothes, and speaking calmly to a woman who is listening, is an antidote to all this. It reminds us that true teaching is not entertainment, but presence. It is not a sale, but a gift. It is not a

ready-made answer, but accompaniment. In a world hungry for authentic guides, this image tells us where to look for them: not among the powerful and the famous, but between the simple and the present.

The connection between experience and teaching.

The light that starts from the hand of Sakka (the direct experience of compassion) and arrives at the gesture of the Buddha (the teaching) says something fundamental: one really teaches only what one has experienced. There is no authenticity without experience. In an age of empty communication, of words without roots, of opinions without experience, this image reminds us of the need to embody what we transmit. The Buddha can teach why Sakka acted.

Power that becomes service.

Sakka's hand remaining identical on the heavenly throne is one of the most powerful images for rethinking power in our time. In an era of narcissistic leaders, rampant authoritarianism, powers that crush the weak, this image proposes a silent revolution: true power is that which does not forget that it has protected a wounded person. True authority is the one that preserves the gesture of care. It is a message to politicians, managers, parents, educators: you will be judged not by how much power you have accumulated, but by how you have used that power to protect the little ones.

The patience of awakening.

The woman is not yet enlightened. It only has the first glow. In an age that demands immediate results, instant transformations, quick solutions, this image invites us to patience. Awakening is a process. Understanding takes time. The first glow is already an immense gift, even if it is not yet full light. It frees us from the tyranny of immediate perfection and reconciles us with the slowness of growth.

Memory as the foundation of the future.

The fact that Sakka remembers the gesture with the Garuḍa, and that that gesture becomes the source of the light that illuminates the Buddha's teaching, tells us that the future is built on memory. Our past experiences — even the painful ones, even those of defeat — are not to be forgotten, but to be transformed into light for others. In an age that pushes us to erase, to forget, to always start from scratch, this image invites us to take with us what we have learned, to give it as a gift, to pass it on.

Unity in diversity.

The two panels are different: different colors, different atmospheres, different worlds. And yet they are united. There is no homologation, there is no flattening. Unity does not erase differences, it crosses them. In a polarized world, where differences become walls, this image reminds us that unity is possible without anyone having to give up being themselves. Heaven and earth remain distinct, but they communicate. Men and gods remain different, but they meet.

Compassion as the structure of the universe.

Finally, the image tells us that compassion is not a subjective feeling, it is not a moral optional, it is not a choice among others. It is the very structure of reality. The light that joins the two panels is not added from the outside: it is the substance of which worlds are made. The universe, in this vision, is held together by care. The stars dance because someone loves them. Flowers bloom because someone protects them. Children grow up because someone bends over them.

In an age that often sees the universe as cold, mechanical, indifferent, this image offers an alternative vision: the universe is warm, relational, alive. And at its center there is not an abstract principle, but a gesture: that of a hand cradling a wounded person, and another hand pointing the way.

Conclusion: The Seal of the Entire Path

This image is not only Kulāvaka's conclusion. It is the seal of the entire D-Axis, the point where all the Jātakas from 25 to 36 find their synthesis.

From the unshakable faith of level 1, through respect for sacred places, the proof of desire, detachment, violated innocence, justice triumphing, to foresight and gratitude — everything converges here.

Here, in this silent diptych, we learn that:

- Virtue is not a point of arrival, but a circle that closes.

- Salvation is not personal, but relational.

- Power is not domination, but service.

- Teaching is not imposition, but accompaniment.

- Light does not come from above, but from the hand that has healed.

And above all, we learn that the highest form of wisdom is not to ascend to heaven, but to descend to earth to teach those who are still on the way. Because the compassion that remains in heaven is incomplete. The compassion that descends, that becomes word, that becomes patience, that becomes presence — that is the compassion that saves the world.

Man had become god. But the god has descended back to man. For love.

And in this movement — from the human to the divine and from the divine to the human — the whole meaning of the spiritual journey is fulfilled: not to flee from the world, but to return to the world in order to free it. Not to seek one's own salvation, but to become salvation for others.

This is the lesson of Kulāvaka. This is the light that shines in the two panels. This is the gift that these images leave to those who contemplate them.

Conclusion: The D-Axis Seal: The Golden Thread of the Jātakas (25-36)

These Jātakas trace the path from the common man (who suffers words) to the sage (who uses words to bend nature), to the god (who uses his excellence to liberate others). The outline shows that, in the Buddhist Canon, ethics is not a cultural superstructure, but a physical law of the universe, like gravity.

We have reached the last resort of this archipelago of stories. We sailed through twelve islands, from Jātaka 25 to 36, following the current of Axis D: Consummation. And now, with this second part of the thirty-first story, we can turn around and look at the entire horizon behind us. What do we see? A golden thread that unites them all, sparkling and indestructible.

The Foundation (Jātaka 25-27):

We started with unshakable Faith and Respect for place and time. We have learned that virtue needs roots, sacred ground to be honored. Without this foundation, any subsequent construction would have been fragile.

The Trial and the Detachment (Jātaka 28-30):

Then came the challenge. The Desire Test has shown us that attachment is the heaviest chain. We saw renunciation as the only gateway to a higher freedom. We have learned to distinguish real gold from the transient leaf of pleasures.

Forgiveness and Justice (Jātaka 31-33):

We have entered the heart of the conflict. False guilt and inviolable innocence (part one) taught that truth,

even if trampled on, always rises again. And now, with this second part, that truth has become cosmic action: forgiveness is no longer only suffered, but is actively chosen by the most powerful. It is forgiveness that frees both the offended and the whole world from violence. Divine justice is not punishment, but restoration of harmony.

The Vision and the Consummation (Jātaka 34-36):

Finally, prophetic Wisdom.

- We have seen Welfare (Jātaka 34), the eye that knows how to read the future in the folds of the present.

- We have seen Gratitude (Jātaka 35), the memory of the heart that recognizes the gift received and transforms it into a virtuous chain.

- And now, in Kulāvaka, we see the Liberation from the cycle. Man becomes god not by magic, but by virtue. And the god, once free, does not remain in his beatitude, but goes back. This is the final move, the seal: perfect wisdom is not to flee from the world, but to descend back into the world to free others.

The golden thread is this: virtue is never a point of arrival, but a circle that closes. From the humility of the slandered Brahman, one rises to the power of the king of gods; but from the summit of that power, one descends back to the humility of teaching. It is the very movement of compassion: receiving, ascending, and finally giving. Jātaka 25-36 are not only stories of how one becomes wise, but of how wisdom, once achieved, becomes responsibility towards those who are still on the way. It is the perfect fulfillment: the liberation that does not forget, the light that returns to seek the shadow.

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